

THE LIFE & WORKS OF  
EDWARD JOHN HOPKINS



CHARLES W. PEARCE

Mus. Doc. Cantab.

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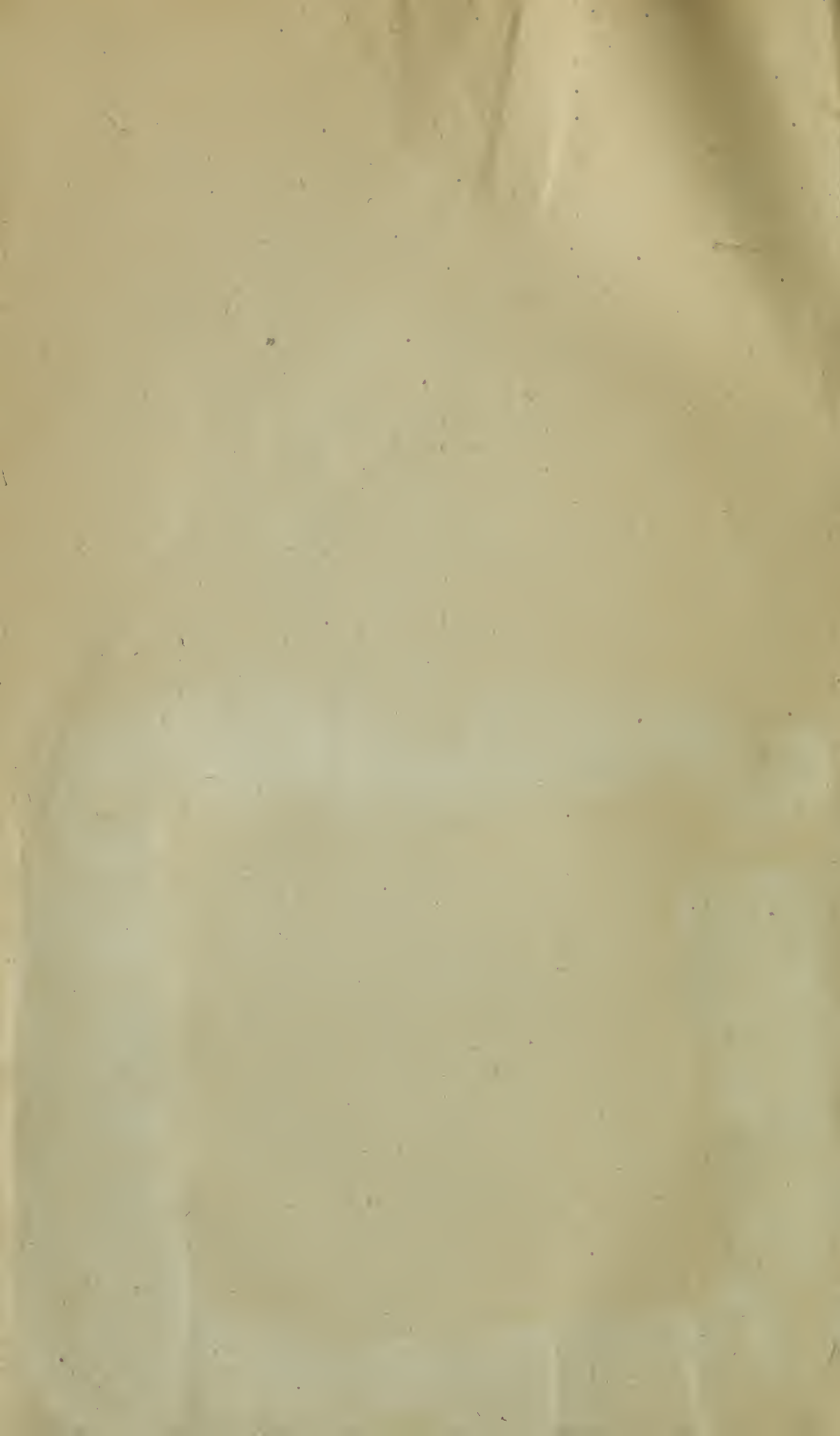
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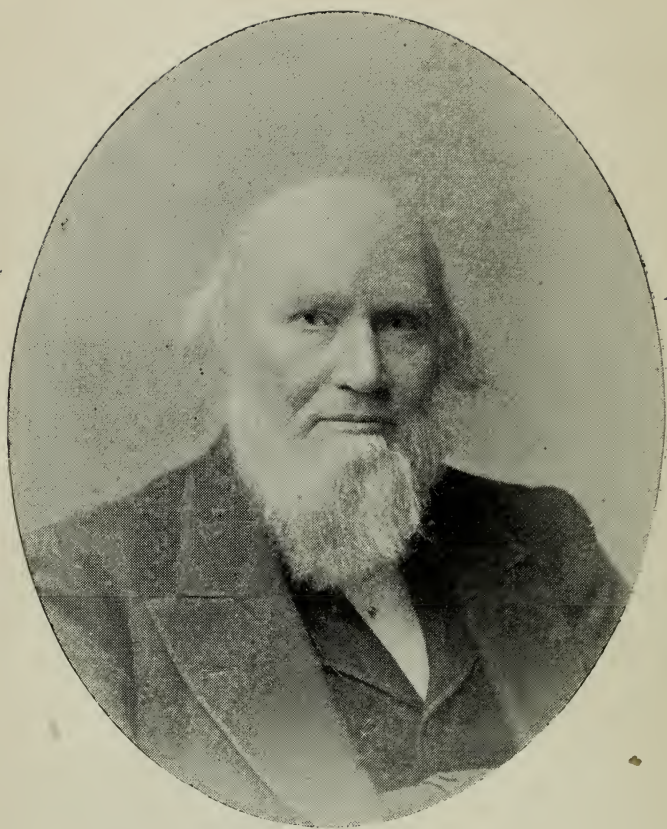
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# THE LIFE AND WORKS

OF

## EDWARD JOHN HOPKINS,

MUS. D. CANTUAR, F.R.C.O.,

ORGANIST OF THE TEMPLE CHURCH, 1843-1898.

BY

## CHARLES WILLIAM PEARCE,

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TO HIS FRIEND  
HENRY WALFORD DAVIES,  
MUS. D. CANTAB., F.R.C.O.,  
ORGANIST OF THE TEMPLE CHURCH.



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## PREFACE.

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USICAL professional life in England has witnessed so many changing phases of social condition and circumstance during the last century, that it is interesting to recall the memory of a distinguished musician whose era coincided almost exactly with the life of the great Queen whose reign he musically adorned, and whose work for the Church was begun about the same time as the inauguration of the "Oxford Movement" of the Nineteenth Century.

The inception and growth of the modern English schools of organ building and organ playing owe exceedingly much to the pioneer labours and influence of the late organist of the Temple Church. So too do both present-day Church choir-training methods and Nineteenth Century musical hymnology. In fact no history of English Church Music of the Victorian age is complete without the name of Edward John Hopkins, and the present volume—written by one of his pupils and most intimate friend to whom he confided much of his inner life and thought—is an attempt to show the man as he really lived and worked.

C. W. P.

# THE HOPKINS FAMILY.

I. Edward Hopkins (Horn-player). *d. circa 1790, aged 33*—and Frances his wife.

II. George Hopkins, 1789-1869,  
(Clarinet-player).

III. Edward Samuel George Hopkins, *b. circa 1779, d. 1859.*  
(Bandmaster Scots Guards).

IV.

Edward John Hopkins, 1818-1901  
(Temple Church). (Rochester).

V.

John Hopkins, 1822-1900  
(Organ-builder),  
*d. York, 1893.*

VI.

Thomas Hopkins, 1818-1842  
(Organ-builder),  
(Armagh).

VII.

Edward Hopkins, 1819-1873  
(Rochester and Cambridge).

VIII.

John Larkin Hopkins, 1819-1873  
(Rochester and Cambridge).

IX.

Louisa Hopkins, 1817-1880,  
*b. 1835,*  
*m. W. H. Hann, m. Charles Ould,*  
(Viola-player). (Violoncello-  
player).

X.

Sophia Hopkins, 1835,  
*b. 1837,*  
*m. W. H. Hann, m. Charles Ould,*  
(Viola-player). (Violoncello-  
player).

XI.

XV.

Arthur Hopkins, 1859—  
(All Saints' Pavement, York).

XVI.

George Edward Hopkins, 1863—  
(Turvey).

XVII.

Walter Hopkins, 1869—  
(Organ-builder),  
York.

XII. Edward Lloyd,  
(Tenor Singer).

XIII. George F. Hopkins, XIV. W. Glanvill Hopkins,  
(Gillingham). (Burgess Hill).

The family of Sophia Hopkins and W. H. Hann :—

Edward Hopkins Haun, Violinist.  
William C. Hann, Violoncellist.  
Lewis Haun, Violinist.  
Sidney Hann, Pianist.  
Clement Haun, Violoncellist.  
Marianne Hann, Vocalist and Pianist.

(All Associates  
of the  
R.A.M.).

The family of Eliza Hopkins and Charles Ould :—  
Charles Hopkins Ould, Organist and Pianist.  
Percy Ould, Violinist.  
Kate Ould, Violoncellist (*m. Alfred Slocombe*), Violinist.  
Mary Ould, L. R. A. M., Violinist and Pianist.

THE LIFE AND WORKS  
OF  
EDWARD JOHN HOPKINS.

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CHAPTER I.

EARLY DAYS AND CHORISTER LIFE.

“**U**NDER the shadow of the dear old Abbey”—as he used affectionately to express it—at No. 16, North Street, Westminster, not far from the birthplace of Henry Purcell, was born on June 30th, 1818, **Edward John Hopkins**, destined to become in after-life one of the most prominent figures in the long and honoured line of organists and church musicians who graced the reign of her late Majesty Queen Victoria. He was born less than a twelve-month before that illustrious Sovereign Lady first saw the light: he lay dying on the day when the Queen’s body was borne through the streets of London to its final resting place at Windsor. His life therefore completely covers that of the Queen’s, being slightly longer than hers; few periods of human existence could run more closely parallel.

Compared with the lives of contemporaneous English musicians, it may be observed that John Goss was born 18 years previously, and the following were all senior to Hopkins; James Turler by 16 years, Stephen Elvey, Canon Jebb, and H. J. Gauntlett by 13 years, G. A. Osborne by 12 years, J. L. Hatton by 9, S. S. Wesley by 8, Thomas Helmore by 7, John Hullah by 6, Henry Smart and G. A. Macfarren by 5.

T. A. Walmisley by 4, W. Sterndale Bennett, Edward F. Rimbault, and George J. Elvey by 2. Hopkins survived all these, and many others who were born after him—amongst them Sims Reeves (his junior by three months), E. G. Monk, C. E. Stephens, C. E. Horsley, W. S. Rockstro, E. T. Chipp, J. B. Dykes, W. H. Monk, F. A. G. Ouseley, Robert P. Stewart, W. T. Best, G. M. Garrett, Joseph Barnby and Arthur Sullivan. On the other hand, Richard Redhead (two years his junior) and John Stainer, who was born 22 years after Hopkins, both survived him by only three months.

The Hopkins family is pre-eminently a musical one; so much so that in this respect it resembles the Bach pedigree to an extent probably unparalleled by any other English name. The genealogical tree at the head of this chapter, and which was drawn up by Dr. W. H. Cummings for the March 15th, 1901, issue of *The Organist and Choirmaster*, shows that **Dr. Edward John Hopkins** was the eldest son of George Hopkins, a *clarinet* player, himself the elder son of Edward Hopkins a *horn* player who died about the year 1790. Edward Samuel George Hopkins (*b. circa* 1779, *d.* 1859) the uncle of the Temple organist was even a more distinguished *clarinet* player than his brother George; it is said that he was the finest performer of his day upon that instrument. He was a member of the orchestra at Covent Garden Theatre in Charles Kemble's time, conductor of the band at Vauxhall Gardens, and the founder and first master of the regular band of the Scots Guards which was formed after the return of the regiment from the Waterloo campaign in 1815. Bandmaster Edward S. G. Hopkins had five children; two sons, Edward and John Larkin (who both became cathedral organists), and three daughters, Louisa, Sophia, and Eliza, each of whom married a professional musician; Louisa's son being no other than the famous tenor singer Edward Lloyd. The Temple organist had two brothers, John, four years his junior (who



became organist of Rochester Cathedral), and Thomas, younger still, who was organist of S. Saviour's Church, York, and carried on the business of an organ builder at the same time. Two sons of John Hopkins of Rochester still follow their father's profession as organists; George F. at Gillingham, and W. Glanvill at S. George's, Burgess Hill, Sussex. Two sons of Thomas Hopkins of York became organists, viz. (1) Arthur at All Saints', Pavement, York; (2) George Edward at All Saints', Turvey; whilst a third (Walter) succeeded to the organ building business at York. A daughter of Arthur Hopkins of York (Elfrida) obtained her A.R.C.O. diploma in 1907, and a son (Noel) bids fair to become an accomplished organist as well. At present it has not been possible to trace the direct family line farther back than Edward Hopkins the horn-player who died about the year 1790. But there are more or less distinct *traces* of descent from **Bishop Ezekiel Hopkins** of Londonderry.

This ecclesiastic was born *circa* 1633 at Sandford, Devonshire, of which parish his father was incumbent; as a boy he went to Magdalen College, Oxford, as chorister; he graduated B.A. in 1651 (?) and M.A. in 1656; about 1660, he became curate of S. John's, Hackney. He married, first a niece of Alderman Sir Robert Viner, who died soon after her marriage; second (after some years), Lady Araminta, daughter of the Earl of Radnor. Later he became Dean of Raphoe, and then Bishop of Londonderry. He gave an organ to the Cathedral, which fact alone establishes his reputation as a music lover. These were troublous times in Londonderry; James II was striving for the remnant of a kingdom, and the good old Bishop was loyalist and preached his convictions. The story is told vividly by Macaulay in his history, with several references to the Bishop. Eventually, the Bishop had to leave the Diocese; he retired to his old Deanery at Raphoe; then came to London in 1688, and finally declared allegiance to William III. In September 1689, he became Rector (after acting for a short time as Curate) of S. Mary, Aldermanbury, but had to resign in eight months time on account of failing

health. He died shortly afterwards, and his funeral sermon was preached in S. Mary's Church by Bishop (afterwards Archbishop) Tenison. A portrait of Bishop Ezekiel Hopkins which forms the frontispiece to *An Exposition of the Ten Commandments with other sermons* (published by Thomas Parkhurst at the "Bible and Three crowns" in Cheapside in 1692) bears a striking resemblance to Thomas Hopkins the organ builder of York. It is only necessary to connect one of the Bishop's sons (Charles, John or Samuel) with Edward Hopkins the horn-player, in order to make the genealogical tree complete.

Of the early childhood of Edward John Hopkins who lived at home before he became—at eight years of age—a chorister of the Chapel Royal, very little is known. But it is certain that the boy often found himself within the walls of that glorious church beneath the shadow of which he had drawn his first breath. His parents were particularly careful to see that their children were regular in attendance at Divine Service every Sunday; and sometimes, just before he became a chorister, the little Edward John would be entrusted with the care of his younger brother John, taking him to church, finding his places in the prayer book, encouraging him to listen to and sing the devotional music, and then bringing him home again for the Sunday dinner which almost invariably consisted of roast beef and boiled suet pudding. When quite a small child Edward John undertook the care of some geraniums for his mother, who however did not approve of the use he made of a valuable china tea-pot for the purpose of watering these flowers. In spite of a solemn promise not to repeat this offence, a very few days afterwards this article of virtue was again brought into similar requisition; but hearing footsteps behind him, the boy in attempting to suddenly withdraw, accidentally dropped his forbidden watering-pot, which was dashed to the ground, where it lay broken in small pieces. The little fellow was so grieved when he perceived his mother's

sorrow and anger at the loss of her much prized treasure, that as soon as he had received and got over the righteous punishment for his disobedience, he immediately emptied the contents of his money-box into his pocket, went off to the nearest china-shop and purchased a brand new tea-pot, which with its highly coloured rose decoration was—in *his* eyes—even more gorgeous than the one he had broken. He presented this peace-offering to his mother (who had just returned from an afternoon call) with an embrace so ardent that it had the effect of reducing her bonnet to almost as worthless a condition as that of the misused tea-pot.

When little Edward John became a chorister-boy at the Chapel Royal, S. James's, in 1826, he took up his abode with the "Master of the Children," William Hawes, at the residence of the latter in Adelphi Terrace, Strand. The life there was a truly strenuous one, particularly on Sundays, when many changes of garments were necessitated by the boys having to sing two services in S. Paul's Cathedral as well as two in the Chapel Royal itself. Thus, Matins at S. Paul's had to be attended in ordinary attire; halfway through this service the Chapel Royal boys had to leave their places in the Cathedral Choir, hurry back to Adelphi Terrace and get into their scarlet uniform of the period of Charles II in time to make their appearance at morning service in the Chapel Royal. Then, after a frugal dinner, they had to resume their ordinary clothes for afternoon service at S. Paul's, when after singing the anthem they had again to leave the Cathedral in the middle of the service to get back to Adelphi Terrace in order to don their scarlet uniform a second time for the 5.30 evensong in the Chapel Royal; and when that service was over, they changed once more into ordinary attire for the rest of the "Sabbath" day which remained to them.



This double duty probably resulted from the fact that **Thomas Attwood** was organist of both S. Paul's and the Chapel Royal, the times of the services so fitting in as to enable him to hold both appointments. Then were the days of pluralism, which affected clergy and lay church musicians alike.

The musical conditions of chorister life of those days differed strangely from those of the present time. In Dr. Hopkins' own words, "at the Cathedral we boys always used to sing from manuscript music, which—strange as it may seem now-a-days—was always copied by Attwood himself. Thus a service of his would be sung at S. Paul's in the morning, and then the copies would be collected and carried to the Chapel Royal. I remember they were always tied up very neatly with red tape, and it was my especial duty—entrusted to me by Attwood—to carry them from one place to another. He always gave me sixpence for my trouble, and sixpence means a great deal to a choirboy. Attwood was always very kind to his boys." It was clearly not the musical, but the *clerical* dignitaries who were at fault in the church arrangements of early nineteenth century times. Needless to say, things were at a very low ebb at S. Paul's in those days, from a churchman's point of view. It is difficult to realize how any chorister-boy could have retained much respect for the Church Service, when he was obliged to make his entrances and exits exactly like the "turns" of singers at "music" halls. Such demoralizing customs had their bad effect upon adult members of the Cathedral choir. In a paper read by Dr. Hopkins at the first annual Meeting of the South Midland Section of the Incorporated Society of Musicians held at Bristol on Oct. 15th, 1886, he said, "it was a common thing when he was a boy for the organist of S. Paul's to be absent from



eleven out of the fourteen services held every week, his place, of course being supplied by a deputy. Nor was it by any means a rare exhibition for two or three of the vicars choral to be late in their attendance at service. They would sometimes arrive just before the commencement of the Psalms, and would sidle their way into their places, buttoning on their surplices at the collar as they proceeded; occasionally they would be away altogether." Sometimes there would not be a single tenor singer in the choir, so that every "Amen" throughout the service closed with a bare 5th and 8th, *without a 3rd*. It was no uncommon thing before service for the boys to play at "leap frog" on their way to the vestry after entering the cathedral by one of the western doors. They came into church and went out just as they pleased, and refused to take part in the choir procession before and after service in spite of the floggings they received from Mr. Hawes.

But if discipline was lax at S. Paul's, it was somewhat more rigorously enforced at Adelphi Terrace. Hawes kept a riding whip on his grand piano at the choristers' practices, which came down heavily on any poor boy who sang a wrong note. This training by brute force became so outrageous at last, that complaints were made to the higher powers.

In addition to all this harsh treatment the choristers were insufficiently *fed*. Dr. Hopkins always made the feeding department one of the strongest of the many reminiscences of his chorister days. **Miss Hackett**, a dear old lady who was then quite a prominent figure at S. Paul's, used to surreptitiously hand the hungry boys buns and cake after service time. Edward John's father was in the habit of taking small parcels to his son at Adelphi Terrace, in which—sometimes cleverly hidden be-

tween a pair of shoes which had been sent home to be mended—would be found several slices of good thick bread and butter carefully packed in many layers of paper!

Mr. Hawes' illiberal table was the cause of an extraordinary occurrence, worthy only of an educational establishment as low down as "Dotheboy's Hall." Let us give it in Dr. Hopkins' own words:—"In the year 1830 the coronation of **William IV** took place in Westminster Abbey, at which august ceremony the choristers of S. Paul's Cathedral and the Chapel Royal (I amongst the number) had to attend, and sing. Stringent orders had been issued that all those who had to take part in the performance of the music (choralists and instrumentalists) were to be in their places in the orchestra by a certain early hour which was named. The boys were all there punctually and for some time sat quietly, doing nothing: but that kind of life becoming at last rather irksome, some of them, one by one, contrived under various pretexts to creep down from their places. Prowling about below, they made their way through an opening, the door of which had been inadvertently left ajar; and this led them among the timbers which supported the temporary orchestra. Most of the instrumentalists had already taken their seats in rows, and had placed their hats immediately under their seats. Inside these hats they had deposited their respective packets of savoury refreshments. Viewed from the *under* side of the orchestra, the horizontal rows of hats presented an appearance not unlike a series of jars on the shelves of a druggist's shop; and it was not long before the attention of the boys was drawn to them, their curiosity being somewhat excited by hungry reminders that it was a long time since breakfast, and it was an uncertainty when the next meal would come.

‘What did those hats contain? Was it possible that there might be hidden therein *something to eat?*’ These questions were eagerly propounded, until one boy (more hungry than the rest) softly whispered ‘Will anyone climb up and see?’ The suggestion was no sooner made than acted upon. One boy swarmed up the tall wooden support in front of him. Peeping into the first hat, he signalled to the boys down below that it *did* contain eatables. Up they all came, one after another, and made a thorough examination of what lay concealed. The first hat contained some daintily cut ham-and-beef sandwiches: the next disclosed hard dumplings and a bottle of milk; chicken drumsticks and ham were extracted from the third, and so on. These extremely appetizing luncheons were speedily consumed, and the boys made their way back to their seats as quietly as possible. What the instrumentalists said when *they* examined their respective hats is happily unrecorded; but it is hoped that they remembered they were in church!”

At this Coronation Service Attwood’s anthem “I was glad” was sung. This had been originally composed for the coronation of the previous King, George IV, and in the instrumental introduction the melody of “God save the King” is very skilfully employed as a *Canto Fermo*. Some time after the coronation this anthem was performed under Attwood’s direction at one of the Concerts of Ancient Music in which Hopkins and his fellow choristers took part. The composer and Sir George Smart played the introduction on two pianofortes, the *Canto Fermo* being “hummed” by alto voices. Hopkins remarked to the boy next him, “Oh, isn’t that *nice?*” Attwood overheard what was said. After the performance of the Anthem, the composer turned round to Hopkins and asked, “What remark was that I heard you make upon my music?” The boy,



thinking he was "in for a row," hung his head and said nothing. Attwood, seeing his confusion, asked very gently, "Didn't you say that the music was nice?" Little Hopkins replied that he did say so, whereupon the composer said that he was always glad to receive such unsolicited appreciation. As a kind of memento of the occasion, he then presented the copy he had been playing from to Hopkins, and the other boy who had endorsed his fellow chorister's encomium also received a copy of the anthem a day or two afterwards from the composer. Dr. Hopkins kept his copy amongst his most cherished treasures until the day of his death.

His voice having just broken when Queen Victoria was crowned, he missed her Coronation Service. But he sang in the choir on the steps of S. Paul's Cathedral on the occasion of her Diamond Jubilee in 1897, just before his retirement from the Temple Church, at the age of 79.

Here is another story bearing on the economy of the Adelphi Terrace feeding department. It was the custom of those Chapel Royal choristers who attended the Concerts of Ancient Music to be regaled on their return home with (so-called) plum-pudding. On one occasion when the cook had been *very* sparing with the plums, a boy who had been reading some *Sporting Intelligence* in a newspaper exclaimed when he received his helping, "Oh Epsom races!" The lady-matron who was sitting at the head of the table was puzzled by the seeming irrelevance of the ejaculation. "What *do* you mean?" she enquired; "Please ma'am, the first plum is up here at the top, close to the outer ring; the second is about two lengths behind, and the rest are nowhere!"

As a chorister, Hopkins' exceptionally sweet voice brought him into frequent request as a solo-

ist at many public dinners, organ openings, etc. He remembered perfectly well that at a dinner given by William Horsley, **Mendelssohn**, then quite a young man, being present. After dinner a glee of Horsley's was sung. Being asked to play a piano-forte solo shortly after this, the young German composer took one of the subjects of the glee, and worked it out in masterly fashion as the theme of an extemporaneous fugue. "Master E. J. Hopkins" sang the solos in a performance of Handel's *Messiah* given at the opening of J. C. Bishop's new organ in the church of S. Benet, Paul's Wharf (now the City Welsh Church) in 1832. He also sang year after year at the annual festival given on Founder's Day at Tonbridge School by the Worshipful Company of Skinners.

After many of the City and other banquets it was (as it is now) the custom to divide the remainder of the sweets and dessert amongst the choir boys who had been singing the glees, madrigals, etc., which graced the after-dinner proceedings. Little Edward John was in the habit of saving out of his share as many of the sweets, biscuits and other delicacies as would "keep" for the next time he was allowed to go home and see his parents; when he would pour them into his mother's lap, that she might participate in his pleasures.

The following incident not only shows that Edward John's heart was in the right place, but that the boys were not looked after as carefully as they would be now-a-days. One snowy night as he and his fellow-choristers were returning home after attending some banquet or evening concert, they came across—in a side street—a vendor of hot potatoes. Not being quite in their normal state of hungriness, the spirit of mischief entered into their imaginations. One of their number (probably Hopkins himself), a quiet looking boy with

the seraphic countenance so typical of the chorister tribe, went up to the old potato seller and, in a refined gentlemanly way, asked for one of his wares. The moment the oven door was opened, in went snowball after snowball aimed with such diabolical accuracy by the other boys that the fire was speedily extinguished in a cloud of hissing vapour absolutely Wagnerian to behold. The potato man gave frantic chase, but as each boy disappeared like magic round a different corner no one was caught. But the next night little Edward John went out in the dark by himself, and slipped into the old man's hand a sufficient sum of money to recompense him for the loss of his sales by the volley of snowballs.

Amongst Dr. Hopkins' fellow choristers was a boy named **Perkins**, who from the fact of his being a distant relative of Mr. Hawes, escaped some of the thrashings and other punishments meted out to other members of the youthful community. He was not therefore especially beloved by his brother choristers, who lost no opportunity for paying off old scores. The fifth of November drew nigh. Gunpowder had to be obtained *somehow* and smuggled into the house in Adelphi Terrace unknown to any of the inmates who were in authority. Dark coloured physic bottles appeared to be a convenient and effective means of conveying and *hiding* this necessary ingredient for home-made fireworks. But several if not *many* of these bottles were required for this purpose, and how were they to be obtained? Perkins was obviously *the* boy to procure them. He was sent for, and after threats of the direst punishment if he "sneaked," he was initiated into the mystery of the "gunpowder plot." He was told to go at discreet intervals to a certain chemist's shop, and purchase a "black draught." When safely out of sight of the shop he was to



empty the contents of the bottle into the gutter, buy some gunpowder and bring it home in the bottle. Perkins fulfilled his mission so faithfully that the chemist began to "smell a rat." Either there was a serious epidemic raging somewhere in the immediate neighbourhood, or his reputation as a vendor of *efficient* black draughts was at stake. He determined to satisfy himself on both these points. The next time Perkins appeared, he enquired if the boy wanted the medicine for himself, or whether he was certain that the previous "doses" had been properly taken. Observing some considerable hesitation in the boy's manner, he poured the draught into a glass and insisted upon Perkins "taking" it, then and there! There was no alternative. But when Perkins returned to Adelphi Terrace he refused to be sent for the purchase of any further black draughts, and he was unfortunately prevented from attending the Guy Fawkes pyrotechnic celebration.

Choristers have always a temptation to apply liturgical words in a different sense to the original meaning. Observing one day the somewhat faded condition of a fellow-chorister's scarlet (uniform) coat, Master E. J. Hopkins turned up the collar as he chanted "As it was in the *beginning* (then turning it down continued), is *now*, and ever shall be, world without end. Amen!"

When his chorister days were drawing to a close, Hopkins, who had received organ lessons from **Thomas Forbes Walmisley**, a pupil of Attwood, frequently sat in the organ loft during service-time and "turned over" for the organist; occasionally beginning the service when that functionary came in late. On one of these occasions Prince Albert the then prospective Consort of Queen Victoria was present. Hopkins, who played the Psalms, introduced some additional accompani-


ments of a contrapuntal character after the manner of Bach. The critical ear of Prince Albert detected this novel feature of organ accompaniment, and at the end of the service he desired the Dean to convey his greetings to the young player, and to say how much pleased he had been with the accompaniment to the psalms. And so Edward John's Chorister days ended.





## CHAPTER II.

EARLY ORGAN APPOINTMENTS ANTERIOR TO THE  
TEMPLE (1834-1843).

 EDWARD JOHN HOPKINS left the choir of the Chapel Royal, S. James's, in 1834, at the age of sixteen. He was then a youth with considerable personal attractions, his good complexion, fair hair, and soft hazel-coloured eyes winning for him the sobriquet of "Pretty Polly Hopkins." Possibly the light-blue jacket suit with gilt buttons, which he wore at that time, may have helped to gain him such a distinction.

It was stated at the end of the last chapter that, previous to his leaving the choir, he had received lessons in organ playing from T. F. Walmisley. Probably this instruction did not amount to very much, for Dr. Hopkins once said, in reply to a question on this point, "I think I may say that I am self-taught. Walmisley did not teach me the organ, you know; but I had the run of two organ builders' factories, and I had frequent access to the organ loft at Westminster Abbey." That the old-fashioned organists of his chorister days (who were *manual* players only) had little or nothing to teach him, can be gathered from an amusing story he used to tell about **John Bernard Sale**, who succeeded Attwood in 1838 as organist of the Chapel Royal.

At the time of the story, Hopkins' brother John was deputy to Sale. One Sunday evening, just after John Hopkins had

commenced accompanying the Psalms, Sale walked into the organ loft, and watched the young player with considerable interest. As soon as the First Lesson had begun, Sale whispered to his deputy, "I have been watching your feet while you have been playing, and they seem to me always to go down on the right pedals easily enough. It is true I have never before tried to play the pedals, but I will play the *Magnificat*, and I will try what I can do with them." It was, of course, the deputy's duty to make way for the principal organist, and Sale got on to the organ stool in readiness to play. Young Hopkins for a moment trembled for the fiasco which appeared imminent. A brilliant idea suddenly struck him. Placing himself behind Sale, and rapidly directing his attention to something connected with the stops on the left hand side of the keys, he passed his right arm behind Sale, and put in the "pedal pipes" and all the pedal couplers on the right hand side, so that the pedals might be completely *dumb*. The first lesson being concluded, Sale played away, and exerted himself on the pedals in the surprising manner that a stout, middle-aged gentleman might be expected to do, who was prosecuting some vigorous muscular undertaking for the first time in his life. On the music coming to an end, Sale turned round to his deputy with quite an air of triumph, remarking, "There! I used the pedals all through the *Magnificat*, and I didn't hear a single wrong note!" Having thus demonstrated to his own satisfaction that accurate pedal-playing on first trial was one of the easiest things in the world, Sale gave up the organ stool to John Hopkins, and allowed him to finish the service. But, somehow, this incident became known to the choristers, one of whom duly posted at the organ gallery door the following notice:—"Pedal playing done here by wholesale" (Old Sale).

Edward John's first appointment was that of organist at Mitcham Parish Church, in Surrey, and he used to tell a story concerning the way in which he obtained a hearing for this post, which reflected considerable credit upon **James Turle**, at that time the organist of Westminster Abbey. It appeared that Turle, who had been consulted by the church authorities at Mitcham respecting the vacant organistship, knew also that Hopkins was a candidate for the appointment, and that objections were entertained against his candidature on account

of his extreme youth. He accordingly asked the ex-chorister boy to play the Psalms for him at the Abbey one day, giving, as his reason, that he “particularly wished to hear the effect of the organ at a distance.” Leaving the organ loft abruptly, with Hopkins seated at the keys, Turle did not return to the instrument until the conclusion of the service, which the boy had finished for him; when he informed Hopkins that he had seen one or two members of the Mitcham organ committee downstairs in the nave, and had said to them, “You may tell your colleagues that if they are afraid of entrusting young Hopkins with the simple parochial services at Mitcham, I have no hesitation whatever in letting him take the whole of an elaborate service in Westminster Abbey by himself.”

The appointed day came; when the selected candidates had to play at the church before an “umpire.” That was September 17th, 1834. The trial being over, they had yet to wait the decision of the committee. The Vicar of Mitcham told the competitors they could walk round his garden whilst the very important consultation was going on in the vestry. Availing himself of this kind suggestion with the others, it was not long before Edward John found himself in the adjoining orchard. The sight of so many apple trees laden with ripe fruit proved a temptation too great to be resisted, especially after his exertions in the church. Settling himself in the branches of one of the trees, he was calmly enjoying a particularly juicy apple—with several other fine specimens in his pockets—when he heard his name called. It being somewhat inconvenient to answer just then, with his mouth as full as it was, Edward John allowed the voice to continue calling his name. Signs of irritability became manifest. “Master Hopkins! *Where is Master Hopkins?*” HOPKINS!!



YOU ARE WANTED!! The apple was *nearly* finished. When it was *quite* gone, Edward John ventured to ask somewhat timidly in return, "What for?" "To receive the appointment," was the answer, and then descending with considerable rapidity, the hero of the hour was hurried away to the vestry, where he was duly appointed organist of Mitcham Parish Church. The duties of this his first organ appointment entailed upon him sixteen miles of hard walking every Sunday in all weathers, for the only way to get to Mitcham from Westminster was to walk to Stockwell and meet the coach which ran from the City; but as this coach could run only when the driver was not drunk—a rare occurrence—it was useless to rely upon it. Here is Hopkins' own account of these Sabbath day journeys. "There was not a lamp to light my dreary walk home in the winter evenings until I came to the London end of Clapham Common." On a very wet day he would be obliged to sit down to play the organ for the service with his shoes wet through, and himself soaked to the skin. "As I played the pedals, I could hear the suction of the water in my boots," he used to say. Popular locomotion was scarcely in evidence in those days; there was nothing to compete with the expensive "growler" cab. Hopkins rode in the first omnibus which ran in London, and he well remembered the first trains. The omnibus fare originally charged from the Bank to Kennington Church was no less than a shilling!

It was during his tenure of the Mitcham appointment that he witnessed in 1836, as a youth of eighteen, the burning of the Houses of Parliament.

In 1838, he became organist of S. Peter's, Islington; this was only four miles from his home at Westminster, but as he had to make the journey *twice* on a Sunday, the amount of walking he had

to do was no less than in his first appointment. Three years later, in 1841, he migrated to S. Luke's, Berwick Street, where he remained for two years, at the end of which he began the work of his life at the Temple Church.

There is not much to be said about any one of these early organ appointments. Mitcham Church was quite a "country" one in those days. The organ (which had only just been erected) had a GG keyboard with an octave and a half of GG pedals. The choir consisted of school children who were arranged around the organ; these were rehearsed by Hopkins at 10 o'clock on Sunday morning. Only the Venite, the Glorias to the Psalms, and two metrical Psalms were sung. The Psalms and all the other Canticles were *read*. Before the new organ was placed in the church, the singing was accompanied by a string quartet, the "leader" of which became organ-blower to Hopkins. James Coward (afterwards organist of the Crystal Palace) and Sir Joseph Barnby were successors of Hopkins at Mitcham Church. S. Peter's, Islington, was quite a new church, having been consecrated on July 14th, 1835, three years before Hopkins became its organist. He had opened the organ, which was one of Walker's, and an improvement on the Mitcham instrument. Although of GG compass, it had a four-stop Tenor C swell, and an octave and a half of unison pedal pipes. The church is a poor specimen of Sir C. Barry's attempts to imitate the early English style of architecture. S. Luke's, Berwick Street, Soho, a specimen of Decorated Gothic architecture from the designs of Blore, was also a new church, having been consecrated on July 23rd, 1839, only two years before Hopkins became its organist. The vicar at that time was the Rev. W. H. Brookfield, a friend of Thackeray.

In this early period of his long organist's career he used to practise a great deal of organ music on the pianoforte; playing the pedal part upon an (imaginary) pedal clavier on the floor—pedal “attachments” to pianos being then uninvented or unknown. One irate landlady charged him for her worn-out carpet as an “extra”!

But he also managed to get a great deal of practice on the organ itself. The **Rev. Edward L. Hopkins**, M.A., Rector of Monxton, near Andover, Hants, writes:—“My father, Dr. J. Larkin Hopkins, and his cousin (E. J. H.) used to go to one of the organs in the City, twice a week, *blowing for each other*, and used to take their dinner with them, spending ten hours at a time in the church. I have often heard my father tell this, as an incentive to perseverance. Their ages at that time would be about 18 and 17 years.”

Meanwhile Hopkins was steadily making his way both as a composer and an editor. In 1838, he obtained the Gresham gold medal for his anthem, “Out of the Deep,” and two years later he obtained a similar prize for his anthem, “God is gone up,” the umpires being Dr. Crotch, William Horsley and John Goss. These anthems are written in the ancient polyphonic style of the Gibbon's period. And in this same period of his career he scored and published (from the separate and unbarred voice parts) Thomas Weelkes' first set of Madrigals (1597) and John Bennet's first set of Madrigals (1599). This editorial work was undertaken for the **Musical Antiquarian Society**.

About this same time too, Hopkins began to publish a series of arrangements for the organ, the first three numbers of which were devised for the old-fashioned GG organ, to the use of which he had been trained; but the subsequent numbers of the series were laid out for the CC organ, to which,



in conjunction with Henry J. Gauntlett and Henry Smart, he had become an early adherent.

He used to tell an amusing story in connection with S. Peter's, Islington. Meeting an old friend (Mr. Hinton) in the city one day he invited him to come and see the church and organ the next day. This gentleman accepted the invitation, and arrived at the church before Hopkins. Making enquiries about the organist, he was informed that "Bill Smith from the work'us plays the organ here." Greatly disappointed and thinking he had made a mistake in the name of the church, the visitor turned away, but had not gone far when he was overtaken by the old church official, who breathlessly informed him that he was "not quite sure whether Bill Smith from the work'us *played* the organ, or *blew* the organ." Just at this moment however, Hopkins arrived and greatly enjoyed the joke, which became a standing one.

The salaries paid to parish church organists in the "thirties" were by no means large, they did not equal in amount those paid at the present day. The salary at Mitcham, for example, only amounted to £42 per annum. Hopkins had therefore to do a great deal of teaching, chiefly pianoforte and singing. But although teachers of the front rank then charged fourteen guineas for a course of thirteen lessons, and "usual" fees for single lessons amounted to half-a-guinea or seven-and-sixpence, it must not be supposed that Hopkins obtained quite as much as even these more modest sums for his first few teaching-terms. In his 1886 Bristol address, already referred to in the preceding chapter, Dr. Hopkins gave one or two amusing sketches of the *kind* of music-teaching which was given in those days. A young pupil was perhaps given a piece of music by one of the great masters, which she was told to practise according to the following luminous

directions, "When you are learning a Bach fugue, or a Beethoven Sonata, or a Symphony by Haydn or Mozart arranged for the pianoforte, and you come to a part which does not seem to interest you, rest assured that *the fault lies with yourself*, and not with the music. Practise it until you *do* like it, and you will ultimately find yourself well rewarded for your pains."

With the exception of a very few holders of University Degrees in Music, the music teachers of the "thirties" had no academical distinctions whatever. Membership of the Philharmonic Society however ranked as a high musical qualification, and a Directorship in that distinguished body was accounted a professional distinction which merited or actually conferred an European reputation. Bachelors and Doctors of Music were *not* held in very high esteem when such eminent musicians as Attwood, the two Wesleys (Charles and Samuel), Goss and Adams did not possess either of these titles; and to illustrate this point Hopkins used to relate a conversation which took place between a country gentleman and his two grown-up daughters whom he had just brought up to town for the season:—

"Girls, you have asked me more than once to let you have some music lessons while we are in London, and I have arranged that it shall be as you wish."

"Oh, thank you, dear papa."

"Last night I dined with the members of one of the leading musical societies, and sat next to a most agreeable, jovial fellow, whom I liked so much that I have invited him to come and teach you, and he is to be here to-morrow morning at ten o'clock."

"Oh, thanks. What is his name?"

"Here is his card. His name is Dr. Breve."

"What! a *Doctor of Music*?"

"Yes. But what is the matter with you both?"

"It is quite too dreadful."

"What is amiss?"

"Dear papa, this gentleman *may* be what you call a most



agreeable, jovial fellow, but he is sure to bring us the *driest* music."

Another anecdote told by Dr. Hopkins very aptly illustrates the "teaching methods" of his earlier days:—

"Old Mr. Hawes, knowing that some of the elder choirboys were showing considerable ability for organ playing, one evening in a fit of generosity, took a few of us into his private room, where stood the little old organ, to which there was attached the low octave of pedal 'pull-downs.' 'Now boys!' he began rather pompously, 'as several of you will probably soon have to play a church service, I will show you how to give out the hymn tunes properly, to play an extemporaneous introduction, and also appropriate unpremeditated interludes.' He began with a few rambling 'hunchback' chords by way of postlude, then 'gave out' S. Anne's tune, and finally proceeded to improvise an 'appropriate' interlude. Before he had gone far, the boys perceived that he was caught inextricably in a trap of his own making—that he had modulated so far away from the original key that he couldn't get back again! Seeing this, he had to make the best of it. Suddenly jumping off the organ stool, he said quickly, 'And *so on*, boys!' after which he somewhat hurriedly left the room, leaving his pupils to find out as best they could the wisest solution of his very original modulations. Remembering this remarkable illustration, whenever a difficulty arose in lesson time which could not well be mastered or finished, the boys used to whisper to each other, 'And *so on*!'"

During the nine years of his life covered by the present chapter, Hopkins met many of the greatest musicians of the day, notably **Felix Mendelssohn Bartholdy**. On Sunday afternoon, Sept. 10th, 1837, Mendelssohn, who had been sitting in the organ loft during the service with his friend Attwood, at S. Paul's Cathedral, played the "out-going voluntary," which was an extemporaneous performance of considerable length, ending with Bach's big Prelude and Fugue in A minor. Finding that the congregation would not leave the Cathedral, the vergers withdrew the organ blower, who thus let the wind out of the organ, and brought the "voluntary" to an untimely end.

Dr. Gauntlett (who was present) wrote in the *Musical World*, of Sept. 15th, 1837, "the entreaties of friends, the reproofs of minor canons, the outraged dignity of the organists, were of no avail, the vergers conquered, and all retired in dismay and disappointment. We had never previously heard Bach executed with such fire and energy—never witnessed a composition listened to with greater interest and satisfaction; and consoling ourselves with the hope that on the following Tuesday all might re-unite in a place where vergers are not, and under more favourable auspices, we were hurried out of the Cathedral."

The "more favourable meeting-place" was Christ Church, Newgate Street; and here on Tuesday morning, Sept. 12th, Mendelssohn, after playing no less than *six* extemporaneous fantasias, gave in uninterrupted entirety the Bach A minor Fugue he was not allowed to finish at S. Paul's on the previous Sunday.

Hopkins, then a youth of nineteen, was present; and remembered the performance of the A minor Fugue until the very end of his life. He observed that Mendelssohn took the long episode, beginning in E minor (at the end of the first pedal entry) on the Swell, returning to the Great organ when the pedal re-enters with the subject in its original key, but transferring the inverted pedal note E (in the treble part) to the Great organ, a bar before the other parts, with fine effect. Hopkins remembered, too, the presence of the veteran organist **Samuel Wesley** (the elder) on this occasion; and he heard Wesley express to Mendelssohn, in terms of unmeasured approbation, the delight which the latter's playing had given him. At the strong desire of Mendelssohn, who wished to be able to say that he had heard Wesley play, the father of English organists then took his seat at the instrument, and

extemporized for some time with that purity and originality of thought which has rendered his name illustrious in the annals of English art. In spite of the organ touch which (before the days of pneumatic and other systems of relief) required a strong and vigorous finger, Samuel Wesley—who was then quite an invalid—although unable (as he sorrowfully confessed) to satisfy *himself*, yet gratified to the fullest extent everyone who heard him play. It was not only the last time that Wesley touched an organ, it was the last time he appeared out of doors. When he reached home, he hung his hat on the last peg in the hall, saying he should never go out again; and he died a month afterwards, viz., on Oct. 11th, 1837.


It should not be forgotten that it was E. J. Hopkins who suggested to Mendelssohn that he should affix metronomic pace indications to every movement in his Six Organ Sonatas, Op. 65—a suggestion which, as everyone knows, was acted upon by the composer. On June 16th, 1842, Hopkins again heard Mendelssohn play the organ at Christ Church, Newgate Street, when he played two extemporaneous fantasias, one on themes from Handel's *Israel in Egypt*, the other on Haydn's "Hymn to the Emperor" (the tune called "Austria.")





## CHAPTER III.

## AT THE TEMPLE CHURCH.

HE coming of Edward John Hopkins to the Temple Church cannot be better described than in his own words. Speaking at the meeting of the National Society of Professional Musicians at Bristol, on Oct. 15th, 1886, (before referred to), Dr. Hopkins said :—

“ When the beautifully restored Temple Church was about to be re-opened—which ceremony took place on the 20th of November, 1842—the thought entered the minds of the Benchers of the two Honourable Societies of the Temple to establish a Choral Service in their celebrated fane ; and a great number of candidates presented themselves for the fresh appointment of organist which the change of musical service rendered necessary. The contest, however, ultimately lay between George Cooper and myself. Cooper officiated first, and played for some months, and of course gave universal satisfaction. Then, the clergyman of the small City church at which he was organist (S. Anne and S. Agnes, Gresham Street), complained of his long absence, and intimated that he must either resume his duties *personally*, or resign. Cooper, considering that ‘ a bird in the hand was worth two in the bush,’ returned to his own special duties. I was then requested to play before the Societies, which I did for the first time on Sunday the 7th of May, 1843 ; and in a very few weeks, the clergyman [the Rev. W. H. Brookfield] of the small church where I held my appointment [S. Luke’s, Berwick Street, Soho] dismissed me altogether ; so I was left to continue my attendances at the Temple with undivided attention.

In the following October, the Benchers proceeded to make an election, and as they considered that the qualifications of the two candidates were equal, and that the one had lost an

appointment in consequence of obeying the summons of the Societies, the latter fact was allowed to become the proverbial feather, and it turned the scale in my favour. For the first few months the chorister boys were trained by one of the members of the choir; but this arrangement was then altered, and they were placed under my charge. Nor have I ever forgotten the kind manner in which this piece of welcome news was conveyed to me. One afternoon while I was in the choir room adjoining the church, the two under-treasurers called in upon me and said, 'We have to inform you that you have been appointed master of the choristers; and we are directed to add that the Societies have made enquiries as to your antecedents, with the result that instead of considering it necessary to furnish you with two or three sheets of conditions and directions, they feel that they need do no more than merely request that you will carry out your new duties in the manner that seems best to yourself.' With a cheerful heart, I made all haste home with the news to my father and mother; and I formed the inward resolve that I would not rest until the Temple Church Choir had become one of the best in London.

The Societies made no hazardous experiments in the shape of establishing divided responsibility; but they appointed a choir committee, consisting of a certain number of the Benchers possessing naturally good (and in some cases *cultivated*) musical taste, who met every month, assisting and encouraging me in my duties, and by their kindness enlisting one's best feelings from the first, and keeping alive one's enthusiasm in one's work from that time until now. The result of this generous policy is, that after the lapse of the long period of upwards of forty years, I am able to say that there has scarcely once passed a grave look; still less has there occurred any discord."

It was Dr. Hopkins' bright, optimistic nature which enabled him to forget any minor episodes of a less rosy character, or at least to remember of them only what may be described as their humorous side. Of such, the following reminiscence may be quoted from the *Church Family Newspaper* of Feb. 18th, 1898, as a felicitous example:—

"Sam Warren, of *Ten Thousand a Year* celebrity, was a member of the choir committee, and was desirous of having rather more than his fair share of the choice of music. It came to the ears of one of the Benchers (a Temple wag of

the sympathetic Frank Lockwood type) who sent up to the organ loft the following rhyme :—

“Sam moves in a mysterious way  
To get his anthems sung,  
And worries Hopkins so each day  
He wishes Sam were hung.”

The general character of the musical services at the Temple Church during Dr. Hopkins' organistship may, perhaps, be best gathered from the two following opinions. The former is that of a writer in the *Argosy* of December, 1877 (page 488):—

“The following Sunday was the first day of the month. I chanced to be at the Temple Church. In that most perfect of all services, the pure voices of the boys blended as usual in perfect harmony with the older voices of the lay-clerks. The exquisite tones of the ancient organ guided them, controlled by one who has no superior in his office.”

The latter, which is based upon a higher view of the subject, is taken from one of many letters written by members of the Temple Church congregation to Dr. Hopkins on the occasion of his Jubilee :—

12, Devonshire Place, W.  
May 8th, 1893.

My Dear Dr. Hopkins,

Please accept my hearty congratulations on your Jubilee as Organist of our beloved Temple Church. The Dean [Dr. Vaughan of Llandaff] so happily expressed the views of us all yesterday that no words of mine could be otherwise than superfluous. It was a great grief to my sisters that they could not return in time to be present at the beautiful services yesterday. We do, indeed, owe you a debt of gratitude for the help your exquisite music has always been to us in our worship. I could not help feeling how much my dear husband's father would have enjoyed the services yesterday. With renewed congratulations, and earnest hope that you may be spared in health and strength for many years.

Yours very sincerely,  
[Lady] Eleanor Mary Roxburgh.

In fact, Hopkins' fine musicianship, joined with an innate sense of good churchmanship (undoubtedly the product of true and deep religious feeling), were



the means of imparting to the Temple Church services a warmth and dignity which, apart from the æsthetic influences of the beautiful old building itself, could not possibly have been otherwise secured. The ecclesiastical arrangements, etc., left much to be desired. The altar, during the whole fifty-five years of Hopkins' tenure, remained quite destitute of those simple Christian ornaments which nearly every other Collegiate Church in the kingdom was privileged by right to possess. There was no sung Eucharist, the Blessed Sacrament being celebrated in the presence of a mere handful of worshippers who remained behind at mid-day as if for a select "Prayer Meeting" after the great bulk of the congregation and the choir had departed. The choir remained uncassocked to the end of Hopkins' time; and the surplices were of the old-fashioned "Cathedral" shape—open in front, and fastened by a single button at the collar. One or two quotations from some lines written by **M. A. Clutton** to commemorate the re-opening of the church on Sunday, Oct. 2nd, 1898, may, perhaps, best describe the baldness of the Temple "ritual":—

"No *superfluous* decorations *here*;  
No raised 'altar' forbidding to 'draw near,'  
Sublime in its simplicity adorned,  
Christ's 'Table' is for sweet communion formed.

The white-robed choir appears—*we keep our seats*,

[Before the sermon]. Bending low  
The preacher *prays* in reverent tones and slow,

No *invocation* vague, in rapid tone  
[Like horses rushing into battle prone].  
*Still from the pulpit* sounds in calm and earnest tones  
The parting benediction to sanctify our homes."

Dr. Hopkins' fifty-five years connection with the Temple Church—which he always regarded as *opus vite sue*—may be here considered from at least four different points of view :—



(1) His care and improvement of the Temple organ.

(2) His organ-playing, both accompanimental and solo.

(3) His choir-training.

(4) The music he both wrote and edited for the Temple Church services.

The Temple organ was originally built by **Bernard Schmidt** (or "**Father Smith**," as he is usually called) in 1683-4, approximately a century and a half before Hopkins became organist. It originally consisted of Great, Choir and Echo organs, with no pedal keys or pedal stops; and it was placed in a gallery between the round and oblong portions of the church, the members of the quartet choir occupying seats in front of its eastern side. The original specification ran thus:—

3 full setts of keyes and quarter notes.

**Great** (10 stops)—Prestant (metal), 61 pipes; Hohlflöte (wood and metal), 61; Prin. (metal), 61; Quint (metal), 61; Super 8ve, 61; Cornet (metal), 112; Sesquialtera (metal), III ranks, 183; Gedact (wood), 61; Mixture (metal), 226; Trumpet (metal), 61.

**Choir** (6 stops)—Gedact (wood), 61; Hohlflöte (metal), 61; Sadt (metal), 61; Spitzflöte (metal), 61; Viol and Violin (metal), 61; Vox Humana (metal), 61.

**Echo** (7 stops)—Gedact (wood), 61; Super 8ve (metal), 61; Gedact (wood), 29; Flute (metal), 29; Cornet (metal), III ranks, 87; Sesquialtera, 105; Trumpet, 29.

"Prestant" was the old term used by Continental builders to designate a Diapason stop having its pipes standing in front of the case.

The Choir stop labelled "Sadt" was a species of Gemshorn.

In 1729-30, **Christopher Schrieder** altered the Echo into a Swell by making the front of the box containing the pipes slide upwards and downwards like the movements of a sash-window. In 1741, **John Byfield** added a new Swell of six stops to "fiddle" G, the Horn going to Tenor F. This swell contained:—

Op. Diap.; Stop. Diap.; Cornet, IV ranks; Horn; Trumpet; Hautbois

In a discussion which followed the reading of a paper entitled *The English Organ of a Hundred Years Ago* at the Musical Association meeting on April 16th, 1907, **Dr. W. H. Cummings**, the chairman, said he remembered the Temple organ without pedals, because **Mr. Warne** (the blind organist), who was Hopkins' immediate predecessor, used sometimes to lift his left leg and hold down a bass note with the knee-bone. Dr. Cummings also recollected the introduction of the first pedal stop, which was "so tremendous in its effect that it used to shake the spectacles on the noses of the Benchers," who thought it must therefore be a magnificent stop—from which opinion the choir singers begged leave to differ.

When Hopkins first took the full responsible charge of the Temple organ in October, 1843, that instrument had been removed during the "great restoration" of 1839-42 from its original position on the screen between the round and oblong portions of the building, and had been re-erected by **Mr. J. C. Bishop** in the present chamber, then newly-built for its reception on the north side of the church. The following was then its specification :—

3 sets of keys from FFF, long octaves (no FFF $\sharp$  or GG $\sharp$ ) to f<sup>3</sup> in alt. Sw. from Tenor C to f<sup>3</sup> in alt. All three keyboards had quarter tones, viz., D $\sharp$  as well as Eb, G $\sharp$  as well as Ab. These quarter tones were obtained by dividing the ordinary Ab and Eb keys into two portions, having different levels, the upper (raised) portions being Ab and D $\sharp$ , the lower portions being G $\sharp$  and Eb.

**Great** (10 stops)—Op. Diap., 68 pipes; Stop. Diap., 68; Prin., 68; Flute, 63; 12th, 68; 15th, 68; Sesquialtera, III ranks, 204; Mixture, III ranks, 204; Cornet [from Middle C $\sharp$  upwards], V ranks, 176; Trumpet, 68.

**Swell** (7 stops)—Op. Diap., 49 pipes; Stop. Diap., 49; Prin., 49; Cornet, IV ranks, 166; Trumpet, 49; Hautboy, 49; Horn, 49.

**Choir** (6 stops)—Stop. Diap., 68 pipes; Prin., 68; Flute, 68; 15th, 68; Dulciana [substituted by Bishop for the original Father Smith Vox Humana], 68; Cremona, 68.

**Pedal**—An 8ve and a half of FFF pedal keys—then newly-laid down—with an 8ve of CCC "return" pedal pipes attached to them.

**Couplers** (3)—Gt. to Ped.; Ch. to Ped.; Sw. to Gt.

**Accessories**—3 comp. peds. to the Gt. organ stops.

This, then, was the organ which Hopkins had to play upon when he first began the "work of his life" at the Temple Church. We have seen that the FFF pedal-board no longer satisfied him. The

first three numbers of his *Select Movements from the Works of the Great Masters arranged from the Full Scores for the Organ, and respectfully inscribed to James Turle, Esq.* (published by Cramer, Addison & Beale, of 201, Regent Street), had been designed for that very FFF pedal-board which he found at the Temple Church, and were as follows:—

1. Hallelujah (Mount of Olives) ... .. *Beethoven*
2. Slow Movement (First Symphony) ... .. *Mozart*
3. { And the Children of Israel (Israel in Egypt) } *Handel*  
    { Hallelujah (Time and Truth) .. ... }

No. 4—the Slow Movement from Beethoven's First Symphony—was arranged for the CC pedal-board as we have it to-day. Accordingly, Hopkins had not played the Temple organ for very long (six years), before we find, in 1849, **Mr. T. J. F. Robson**, the organ builder, of S. Martin's Lane, called in to remove the FFF pedal-board, and to substitute in its place a CC to F pedal-board (C under C with 30 notes), having three independent pedal stops (Dble. Stop. Diap.; Op. Diap.; Stop. Diap.), as well as preparation made for the reception of a fourth pedal stop (Trombone).

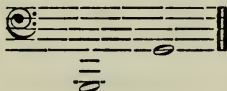
Robson also introduced three new and important "accessories," viz., a coupler Ch. sub-8ve to Gt. and an "8 ft. pedal register," and a "16 ft. pedal register." Dr. Hopkins himself describes these three last-named improvements:—"The *pedal registers* were unique and most useful features. Before the pedal couplers would act, a 'register' had to be drawn, and the player had to decide whether the manuals should be acted upon in the 8 ft. or the 16 ft., or *both*. The 16 ft. register thus utilized the lower notes of both the long manuals most effectively. Similarly, the coupler Ch. sub-8ve to Gt. produced a very good *imitation* of a 16 ft. manual stop in the absence of the *real* stop." Previous to this 1849 rebuild the naturals of the



manual keyboards were black and the sharps were white. An account of these improvements can be found in the *Musical World* volume for 1849.

In having these alterations made, Dr. Hopkins was wisely acting as one of the pioneers in the modern development of organ-building upon logical and artistic lines.

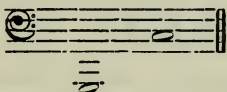
In his article on the organ in *Grove's Dictionary*, Vol. II, p. 598 (Edition 1880), he describes the evolution of the old-fashioned English GG pedal-board thus:—The first pedal-board (England's, at S. James's, Clerkenwell, in 1790) was only an octave in compass, GG to Gamut G:—



It had no pipes of its own, but merely pulled down the manual keys.

The next step was to supply an octave of *unison* pedal pipes (this was done by Avery at Westminster Abbey in 1793).

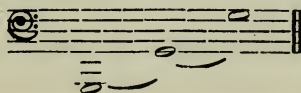
Then the compass of the pedal-board was extended from GG to Tenor C:—



(by G. P. England at Lancaster in 1811).

The next step was to introduce pipes speaking an octave below the pitch of the manual keys pulled down by the pedals—the lowest note (GGG) having a pipe  $21\frac{1}{3}$  ft. long.

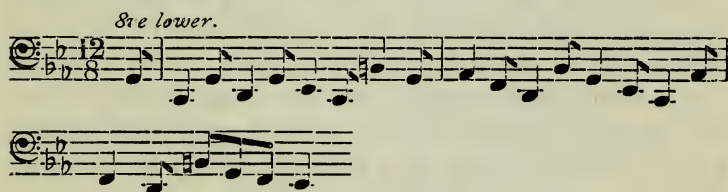
The largest GG pedal organ ever made was that by J. C. Bishop at S. James's, Bermondsey, in 1829. This was two octaves in compass:—







all passages which did not come within their range ; because the pedals did not extend low enough to admit of the “pedal pipes” being applied to the right pedals. There was a “return” or a “repeat” caused in the series of pedal sounds which led to the singular anomaly that the pedal-pipe which produced the *lowest* sound was attached to one of the *middle* pedals ; while another pedal pipe which gave one of the *medium* sounds was made to act on the *lowest* pedal. By this “return pedal pipe system” the two G, G  $\sharp$ , A, A  $\sharp$  and B pedals were made to produce exactly the same sounds ; so that the subject of Mendelssohn’s well-known *Organ Fugue in C minor, Op. 37, No. 1*, if played upon a GG pedal-board gave forth the following uncouth and unconnected succession of pedal pipe sounds, quite unworthy the name of “melody” :—



And, moreover, the “Double Pedal pipes” by their introduction as the *first* stop, on the Pedal organ, involved a departure from the following three fundamental principles of artistic organ-building:—

- (1) That Unison stops should be *first* introduced.
- (2) That the sound of Unison stops should predominate.
- (3) That the first stops proposed for the Pedal organ should be the bass to some of the manual stops.

Again, Hopkins proved that the premature introduction of Double Pedal pipes into an organ, was often a hindrance to the addition of more important Pedal stops ; and also that an organ possessed more

adequate means for being softly played if the one octave of Double Pedal pipes were omitted, and some three or four *complete pedal stops* were supplied.

All this must have sounded extremely paradoxical to the old-fashioned organists and organ-builders of the early Victorian era ; and indeed it cannot be said that at the present day the logical reasoning of Dr. Hopkins is universally applied to the practical planning of organ basses—would that this were so ! Then again, with regard to Mixture stops, and their “composition.” Hopkins considered the Cornet to be an unnecessary stop, because it had ceased to be used for solo purposes ; here perhaps he may have missed the *raison d’être* of the Cornet, which was to strengthen the treble of the Full organ—its employment as a solo stop being a mere *abuse*. But his suggestions for the composition of Mixture stops, his reasons for their “breaks,” his proposals for *placing* these breaks, and for determining where the broken ranks should return, are invaluable : they are for *all time*, and may be read and followed with the greatest advantage by all modern organ players and builders who in some inexplicable way, fail to duly appreciate the proper use of Mixture stops, and the enormous influence they exert for good upon the production of really fine organ ensemble tone-quality.

But to return to the Temple organ. In 1856, Mr. Robson entirely reconstructed the instrument under Hopkins’ direction, and three years later (in 1859) the organ was further enlarged by the introduction of some new stops made by **Edmund Schulze** (of Paulinzelle, near Erfurt), so that in 1861, when **Mr. Edmund Macrory** published his book on *The Temple Organ*, the specification stood as follows :—

**Great (16 stops).**

- |  |                                      |
|--|--------------------------------------|
| 1 Double Diap., 16 ft.                                     | 8 Octave, 4 ft. (clear and strong).  |
| 2 Op. Diap., 8 ft. (smooth and mellow: <i>Schulze</i> ).   | 9 Nason Flute, 4 ft. tone (stopped). |
| 3 Op. Diap., 8 ft. (clear and strong).                     | 10 12th, 2 $\frac{3}{4}$ ft.         |
| 4 Stop. Diap., 8 ft. tone (metal to Tenor C $\sharp$ ).    | 11 15th, 2 ft.                       |
| 5 Hohl Flöte, 8 ft. (Bass octave Gedact: <i>Schulze</i> ). | 12 Full Mixture, III ranks.          |
| 6 Viol de Gamba, 8 ft.                                     | 13 Sharp Mixture, V ranks.           |
| 7 Prin., 4 ft. (smooth and mellow)                         | 14 Small Trumpet, 8 ft.              |
|  | 15 Large Trumpet, 8 ft.              |
|  | 16 Clarion, 4 ft.                    |

**Swell (12 stops).**

- |  |                                 |
|--|---------------------------------|
| 1 Bourdon, 16 ft. tone.                                      | 7 Mixture, IV ranks.            |
| 2 Op. Diap., 8 ft.   | 8 Double Bassoon, 16 ft.        |
| 3 Rohr Gedact, 8 ft. tone.                                   | 9 French Horn, 8 ft.            |
| 4 Prin., 4 ft.   | 10 Hautboy, 8 ft.               |
| 5 Rohr Flöte, 4 ft. tone.                                    | 11 Orchestral Oboe, 8 ft. tone. |
| 6 12th and 15th (as one stop), 2 $\frac{3}{4}$ ft. and 2 ft. | 12 Clarion, 4 ft.               |

**Choir (11 stops).**

- |   |  |
|---|--|
| 1 Lieblich Bourdon, 18 ft. tone ( <i>Schulze</i> ). | 6 Flauto Traverso, 8 ft. ( <i>Schulze</i> ).     |
| 2 Spitz Flöte, 8 ft.                                | 7 Gemshorn, 4 ft.                                |
| 3 Violin Diap., 8 ft. ( <i>Schulze</i> ).           | 8 Violino, 4 ft.                                 |
| 4 Dulciana, 8 ft.                                   | 9 Lieblich Flöte, 4 ft. tone ( <i>Schulze</i> ). |
| 5 Lieblich Gedact, 8 ft. tone ( <i>Schulze</i> ).   | 10 Mixture, III ranks.                           |
|   | 11 Corno di Bassetto, 8 ft. tone.                |

**Pedal (8 stops).**

- |                              |  |
|------------------------------|--|
| 1 Sub-Bass, 32 ft. tone.     | 5 Quint, 10 $\frac{3}{4}$ ft. tone.                                |
| 2 Open Bass, 16 ft.          | 6 Violoncello, 8 ft.   |
| 3 Stopped Bass, 16 ft. tone. | 7 12th Bass and 15th Bass (as one stop), 5 $\frac{1}{2}$ and 4 ft. |
| 4 Violone, 16 ft.            | 8 Trombone, 16 ft.   |

**Couplers (6).**

- |                      |               |
|----------------------|---------------|
| 1 Sw. to Gt.         | 4 Gt. to Ped. |
| 2 Ch. sub-8ve to Gt. | 5 Sw to Ped.  |
| 3 Sw. to Ch.         | 6 Ch. to Ped. |

**Accessories.**

- 5 comp. peds. acting on Gt. and Ped. organs in combination.
- 3 comp. peds. acting on Swell.
- "Soft Pedal organ."
- Pedal acting on Sw. to Gt. coupler.
- Pedal acting on Gt. to Ped. coupler.
- Tremulant to Swell.

*Manual compass*, CC to g<sup>3</sup> in Alt; *Pedal compass*, CCC to tenor F.

The organ was blown by *two* engines, one for the manuals, the other for the pedals.

In the early sixties, this organ must have been a revelation of tonal beauty to all who heard it. A great deal of its effectiveness depended upon the well calculated balance of tone preserved between



the three "families" in each manual department:—*diabason* tone, 8 and 4 ft.; *string* tone 8 and 4 ft.; *reed* tone 8 and 4 ft., with, of course, the "harmonic corroboration" of the mixture stops to temper and make the ensemble perfect in the upper tonal regions; and the "Double" (16 ft.) to give depth, majesty, and mystery to the lower tonal regions. This excellent state of things lasted for 17 years; then in 1878 **Messrs. Forster & Andrews** (of Hull) made the following changes under Hopkins' watchful direction:—the Orchestral Oboe was taken out of the Swell, and the three following stops were added to that manual:—Salicional (metal), 8 ft.; Voix celestes (metal), 8 ft.; Voix humaine (metal), 8 ft. And at the same time the Swell, 12th, and 15th, were made to draw separately as *two* stops instead of one. A fourth manual (Solo organ was added, containing the following six stops:—

1 Flûte Harmonique, 8 ft. tone.	4 Orchestral Oboe, 8 ft.
2 Flûte Octaviente, 4 ft.	5 Clarinet, 8 ft.
3 Piccolo Harmonique, 2 ft. tone.	6 Tuba, 8 ft.

The Pedal organ received the addition of two new stops:—Major Bass (wood), 16 ft., and Principal, 8 ft., while the 12th and 15th were made to draw separately as two stops. Three new couplers were added:—Solo to Gt., Solo to Ped., Ped. 8ve., and a new blowing system was installed, consisting of three sets of feeders worked by hydraulic engines; two of Joy's five-inch cylinders, and one of Duncan's five-inch cylinders. The Great and Choir Organs were left untouched.

Subsequently, a few minor alterations were made by **Messrs. Forster & Andrews**, including the following:—On the Swell, the 12th and 15th were made to draw together as one stop (as before), and a Gambette 4 ft. was added. On the Choir a fourth rank was added to the Mixture, and on the Pedal, the 15th was re-christened "Tenor Solo,"

4 ft., while the 12th was superseded by a "Treble Solo," 2 ft.

During one of these re-building operations, when the choir-room was full of organ-builders' materials, Hopkins, who was rehearsing the chorister-boys in the church, suddenly became conscious of a smell of *burning*. Looking hastily towards the organ, he observed that a carelessly left lighted candle had already set fire to some of the tracker work. A frantic rush to the instrument, and a successful tearing down of the burning wood at great personal risk, were the means (under Providence) of saving not only the organ, but the historic pile itself from a terrible destruction.

It was shortly after the re-opening of the organ in 1878, that the Duchess of Edinburgh (who had taken considerable interest in the rebuilding) expressed a wish to see and hear the completed work. A message was sent to Hopkins that the Duchess would like to meet him at the church and have the various improvements, etc., explained to her. The meeting took place; but an unforeseen difficulty arose as to the method of escorting Her Royal Highness to the organ loft through the very narrow passage leading thereto. It was not etiquette for Hopkins to turn his back upon the Duchess by going first, and as they were both rather stout people, he could not conveniently *pass* her and get on to the organ stool if *she* went first. The difficulty was solved by the royal lady observing with a gracious smile, "Mr. Hopkins, you know the way in much better than I do; will *you* please go first." For the re-opening service on Nov. 3rd, 1878, Hopkins produced for the first time, his magnificent short Te Deum, Benedictus, and Kyrie in C, which he had composed during his August holiday that same year; the organ part of which is here and there written upon three staves, and has many interesting

independent passages well calculated to display the advantages of his then newly-acquired Solo organ.

Dr. Hopkins indulged his fancy for improving the instrument over which he had presided for so many years, until the very last. The final revision of the Temple organ under his personal direction took place in 1896; this scheme of improvement—*gradually* thought out—was most ably carried into effect by **Messrs. Norman & Beard**. Dr. Hopkins was at first very reluctant to have *any* alterations made in the general tone-quality of the instrument, but being much pleased with some experimental improvements effected in the tone of one of the Great open diapasons which this excellent Norwich firm persuaded him to venture upon, he proceeded to place the rest of the diapason work in their able hands, and eventually by degrees he allowed them to re-voice the entire organ. In many cases the bass octaves of the larger stops were placed on new sound-boards in order to secure greater promptness of speech—both the wood and metal 16 ft. open diapasons on the pedal having become somewhat defective in this respect. Messrs. Norman & Beard also restored what they considered to be the proper “string-tone” to the Violone 16 ft., the Swell Salicional, and the Great Gamba. “Conveyancing” was also done away with; thus avoiding slowness of response and other unsatisfactory conditions in the bass. The Choir action was made “tubular-pneumatic.” Twelve new pipes were added to the Pedal 32 ft., the effect of which was to give an additional Pedal stop of 16 ft. The whole of the Pedal 32 ft. and its twelve additional pipes were placed on a new sound-board, with a direct supply of wind under each pipe. New keyboards were made with combination pistons of the usual modern pattern. The old



drawstop action was done away with, and the knobs (arranged at an angle of  $45^{\circ}$ ) were brought under the control of the pistons as well as of the composition pedals. The Solo Tuba and other reeds were re-voiced, and in every case in which the old pipes were too decayed to produce their true and effective tones, they were replaced by new pipes. The Voix Celeste was carried down to FF to meet Dr. Hopkins' objection to that undulating stop breaking at Tenor C. The wind arrangements were also modernized, and made thoroughly efficient. All these important alterations and additions were carried out by **Messrs. Norman & Beard** to the complete satisfaction of both Dr. Hopkins and the choir committee.

The care and attention bestowed upon the Temple organ by Dr. Hopkins and the highly satisfactory results issuing therefrom caused the Temple organist to be much sought after as a designer and adviser when other organs had to be altered, enlarged and modernized. It would be well nigh impossible to give a list of all the organs which received Dr. Hopkins' examination and advice. **The Rev. Edward L. Hopkins** relates a highly amusing anecdote concerning E. J. H.'s inspection of the organ in the University Church at Cambridge (Great S. Mary's):—

“My father, Dr. J. Larkin Hopkins, as University organist, was drawing the attention of the Senate to this wheezy and utterly crazy instrument. Last of all, he called in E. J. H., who made a thorough overhauling of the organ. I was a boy, but I quite well recollect E. J. H. taking out the panels and proceeding to inspect the interior, which had not been disturbed for close on 200 years. His observations were (after blowing up a pipe): ‘A fine little fellow!’ ‘What a plump little boy!’ ‘You’ve got some *very learned dust* here, John!’ At any rate, the result was a new organ, much to my father's delight.”

We have now to see what use Edward John



Hopkins made of the magnificent instrument at the Temple Church.

Dr. Hopkins' organ playing in church may be fairly said to baffle description. He was, without doubt, the finest church service accompanist of his time, both as regards real devotional feeling, and the employment of artistic devices in connection with the elaboration of the vocal score of every piece of worship music down to the simplest chant, in addition to the tonal treatment of the grand instrument under his control. His accompaniment to the Psalms, although mainly a pure four-part duplication of the vocal score of the written chant was nevertheless characterized by much agreeable variety induced by altering the relative position of parts in the choral harmonies, and by the tasteful formation of fresh instrumental melodic figures (played upon solo stops) which he at certain times—with rare contrapuntal facility—judiciously grafted upon the original harmonic progressions.

He was always an advocate for the unisonous singing of Anglican chants; maintaining that such chanting was infinitely better suited to the English Psalter than the old Gregorian Tones which were invented for and originally sung to the Latin Psalms in mediæval times. He published\* an admirable collection of single chants with melodies of moderate vocal range, to which he supplied a number of varied organ accompaniments displaying a vast amount of harmonic and contrapuntal ingenuity.

One or two ideas of his in connection with the "giving out" and the accompaniment of chants are worth noting here. He always assigned a great deal of importance to what he considered the first "liturgical entry" of the organ in the Choir Offices,

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\* This book can now be obtained at Messrs. Weekes & Co. Price 2s. 6d.

viz., the “giving out” of the chant to the *Venite* at Matins, and of the chant to the first Psalm at Evensong. This invitational chant was always played upon the Full Swell (with crescendo and diminuendo effects) with very ample harmony, and without pedals. He did this to mark the opening of the “Service of Praise” as something distinct from the penitential “preparation” which *begins* the office.

Again, when a Psalm of a prayerful or penitential character was followed by one of a more joyful character (as, for example, Psalms 80, 81; 91, 92; 102, 103, &c.) he frequently used to *leave the voices unaccompanied* for the Gloria of the quiet Psalm, to be followed by a grand burst of organ tone for the first verse of the more jubilant Psalm. The effect of this was sometimes magical.

In accompanying hymn tunes he was also rather fond of filling up the harmonies somewhat after the manner exemplified by Mendelssohn in the Chorales which are placed at the beginning of the Fifth and Sixth Organ Sonatas. Particularly did he object to a mere instrumental duplication of the miserably incomplete vocal chords which constitute the final cadences of so many modern hymn tunes; where, in order to secure the ascent of the leading note to the tonic, the last chord of all is attenuated by the omission of the fifth from its root. His *sustained* treatment of notes of the same pitch which were *repeated* by voices singing the *inner* parts (as shown in the following example) was also probably derived from Mendelssohnian models:—



He was extremely averse to anything like a quick or hurried pace in hymn singing; being often heard to say that when he first went to the Temple, people complained that he took the hymns at too *fast* a rate; but that towards the close of his career his *tempo* was considered somewhat slow! He maintained that he had not altered his time for hymn-singing in the smallest degree during the whole of the long period of his organistship.

His accompaniment of Services and Anthems of the older type may be spoken of as *traditional* so far as anything which he had heard and had been taught in his youth commended itself to the judgment of his riper years; but *original* so far as he saw his way to grafting artistic and well-considered developments of his own times upon the theory and practice of his elders. He was fond of remarking that the effects of the modern orchestra—when sufficiently church-like and devotional—should be allowed to exercise some appropriate influence upon the organ accompaniment of Divine Service; and, with this end in view, he scrupled not to supply extemporaneous trumpet obbligato parts to certain passages both of Services and Anthems where the sentiment of the words, or the character of the music seemed to him to invite such treatment. In his article on *Accompaniment* in Vol. I of the 1879 edition of Grove's *Dictionary of Music and Musicians* he gives felicitous examples of this use of the "Solo Tuba" as applied to Kent's Chorus, *Thou, O Lord, art our Father*, and Greene's Chorus, *O behold the works of the Lord*, from the well-known Anthem, *God is our Hope and Strength*. His playing of the **written preludes** (or "introductory symphonies" as he used to call them) with which composers of the Greene and Boyce period used to preface their anthems was always singularly happy. The composers' bass parts (the only thing



actually written out in the old-fashioned scores) he played on the Pedal organ (a light-toned 16 ft. stop with Great to Pedal coupler drawn), whilst the harmonies indicated by the composers' figures he played upon a delightful 16, 8 and 4 ft. combination of manual stops (Bourdon, Stopped Diapason and Flute). Charming examples of this treatment from his own pen are to be found amongst the illustrations to the same article above named; these are: *Thou art about my path* (Croft), and *Among the gods there is none like Thee, O Lord* (Greene).

His organ accompaniments to the choral monotone of the Apostles' Creed and Lord's Prayer\* were always the same. They were played exactly as printed in his *Temple Church Choral Service Book*. The *first* of their kind, they have frequently been imitated by subsequent writers and players, *but never surpassed*. As musical illustrations of the sacred words they are beyond all praise.

During the entire period of his organistship, the Temple Church could only be described as a veritable Mecca for church organists and musicians of all denominations. Romans, Anglicans, Non-conformists, all met there to hear the great organist play the service, and to receive valuable instruction as they listened. And no part of the beautiful service was listened to with greater attention than the **Extemporaneous Prelude to the Anthem**.

Here is a graphic description of one such prelude from the pen of one of his pupils who frequently sat with him in the organ loft:—

“The interior of the Temple Church on a Sunday afternoon in early November, may be said to present a strikingly beautiful, if not a highly religious aspect. The dying daylight has almost faded from the richly stained glass windows; but the artificial light reveals the presence of a venerable surpliced

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\* These are published separately by Messrs. Weekes & Co.



and crimson-hooded figure seated at the historic organ. It is the octogenarian organist, Dr. Edward J. Hopkins, and he is about to play a prelude to the Anthem, the first words of which have just been announced by Canon Ainger to the congregation. Seated in the ancient church of the Knights Templars is quite a large number of young organists who have come to hear the old man play—and he *knows* this, and it is making him nervous. As he *begins* to play, we too can feel his hesitating diffidence, but only for a moment. The Anthem just announced is a well-known one, and an old favourite of his, *I beheld, and lo! a great multitude which no man could number*, by Dr. John Blow. The old man's nervousness melts away as the familiar opening theme appears before him in the music-book on the organ-desk. He loses consciousness of the world in which he is living, and of everything immediately around him. He sees only the great future—he looks onward to that land which (for him) is now *not* so 'very far off,' and he seems to catch glimpses of its exceeding brightness, and to hear fragments of the holy song which is being sung by the great white-robed multitude before the Throne. All this scene of infinite beauty which lies before him he is able—by dint of many years' experience—to translate mentally into musical sound, and to cause his organ to audibly utter the description of his vision. And so, as the extemporaneous prelude unfolds itself, *we* also seem to hear the Alleluias of heaven—at first far away, but gradually coming nearer and nearer, until the heavenly scene is *almost* before our very eyes. But not quite! It fades, and a dark mystery seems to envelop us. The player is back to earth again, and is himself asking the question, 'What are these that are arrayed in white robes?' and then comes the answering tale of 'great tribulation.' With this answer, however, there comes to his mind the consoling thought of purification by the Precious Blood. The joy of worship and adoration returns to him with cumulative effect, and we are back in heaven once more; where the song of the redeemed becomes louder and more real, until the organ can tell us no more. There is dead silence in the great church for an instant: and then, after the short five-bar prelude of the anthem-composer has been played, the two solo voices (alto and bass) begin singing. The Doctor has unknowingly surpassed himself in his extemporaneous prelude: he goes on from strength to strength in his accompaniment of the Anthem. All through the choir-singing, he is explaining to me quietly, as I sit beside him on the organ seat, all that he himself feels concerning the music. 'Listen to the cumulative effect of these Alleluias,' he whispers, 'they flow on in a resistless tide of

song which is as endless as eternity itself, and they are uttered by the voices of men and women who have been in *great tribulation*, people who have known in very truth different phases of earthly trial and sorrow, but who have now for ever passed it all—*passed it all!* He had *not* passed it all *then*: there may have been—as he spoke—visions of sorrow, trial, disappointment and anxiety looming in the near future: the tears had not *then* been wiped away—as they are *now*! But the inspiration of the moment, the unconscious display of beautiful Christian faith and courage, the sanctified consecration of a long life's Art-work never showed themselves more brightly in him than upon that memorable Sunday afternoon in the Octave of All Saints, which I have here so imperfectly *tried* to describe."

It was a rare treat to be allowed to sit with him in the organ loft. This was a privilege he was liberal in extending to musical enthusiasts of all ages and conditions, as the following letter may, perhaps, testify:—

"36, Kensington Square, W.

May 5th, 1893.

DEAR DR. HOPKINS.—May I ask a favour of you! On Sunday afternoon Lady Mounteagle is taking her little boy to the Temple Church. The little fellow, it seems, has a passion for the organ. Now, would you most kindly take him with you into your organ loft? This would be a great joy to him, and a great pleasure to his mother. Pray excuse my troubling you thus, and accept at the same time my congratulations upon your accomplishing your Jubilee.

I am, dear sir, yours truly,

VERNON LUSHINGTON."

Hopkins' voluntary-playing from book was always neat and artistic; these pieces were generally selected by him from Bach's Preludes and Fugues, Mendelssohn's Organ Sonatas, various organ compositions by Adams, Henry Smart, S. S. Wesley and other English and foreign composers, and his own admirably arranged "Movements from the Scores of the Great Masters." But he not unfrequently extemporized his out-going voluntaries. One Sunday morning in particular will always be

remembered in this latter respect. The following is from the pen of an eye-witness:—

At the conclusion of the service, he took his seat at the organ for the purpose of "playing the people out of church." Immediately becoming lost to everything around him, he played on and on for a considerable time, until the perfect quietness of the building brought him back to his mundane senses, causing him to suppose that the church was empty. Thinking that all the people had gone, he was in the act of rounding off his final cadence, when one of the vergers made an unexpected and somewhat agitated appearance in the organ loft. "*Do pray stop playing, sir! not a single person has moved out of his seat yet, and we must get the people out of church, so as to tidy up for afternoon service. No one will make a move as long as you keep on like that!*" Hopkins brought his voluntary to a full close at that moment, and cautiously peeping through the curtains (which at that time screened the player from the congregation) saw that the church was quite as full of people as it had been during service time; and even though the music had now finally ceased, a sea of upturned faces betrayed signs of eager expectation of yet more music to come. It was not until the organ had been silent for some moments, that the congregation realised that the organist had left his instrument. Hopkins was in fact, the first person to leave the church, which he quitted from his own private exit above the choir vestry in Goldsmith's Terrace.

It is not too much to say that in his palmy days Hopkins enjoyed quite a Continental reputation as an organ player. The late eminent organ-builder, **Mr. F. W. Jardine**, of Manchester, once said that many years ago he attended morning service at the principal church in Como. He was so struck with the excellent organ playing he heard there, that he went again to a later service on the same day, when he was even more impressed. On the following morning he called upon the organist and by way of complimenting him on his skill, remarked that that gentleman's playing reminded him very much of the style of his old friend E. J. Hopkins of London. "Hopkins!" exclaimed the organist "Why, I spent four months in England for the sole purpose



of becoming his pupil, and I hope never to forget the valuable instruction which I received in the Temple Church."

Dr. Hopkins' **choir-training** processes were of the simplest possible description. He had no "fads" to either air or advertize, but was guided by the one dominant principle of obtaining the best tone from his singers with the least amount of vocal effort. His maxim was "quality, not quantity." In selecting boys for the Temple Choir, he was particularly careful to choose them as young as he could possibly obtain them—not over eight years of age, if he could help it—unless there were *very* exceptional circumstances to be considered in the case of a boy older than this. The boys were divided into two principal divisions, (i) the regular choristers who wore surplices and sang in the stalls, and (ii) the probationers who were unsurpliced, and who for some twelve months or so sat near the other boys in church, where they could *listen* well to the service, and pick up their work, as it were. Then, as soon as the voice of one of the senior choristers broke, there was always a probationer ready to come into the regular choir, beginning his surpliced career in the lowest place. The boys' practices were always held every afternoon for an hour and a half in the choir vestry under the organ. Hopkins used to sit at a Broadwood cottage pianoforte with a row of desks on each side of it, at which the boys stood and sang in their regular places (*Decani and Cantoris*) as in church. The boys were taught in graded groups, and daily underwent a complete drilling in the rudiments of music and voice-training, as well as scales and solfeggi, besides the practice of Psalm-chanting, Services, Anthems, and other parts of the Choral Service. Hopkins used to regard A as the average upward limit of treble voice-culture, and was particularly fond of beginning



his scale exercises with that of E major. Every Saturday afternoon, the rehearsal of the following day's music was held in the church, with the gentlemen of the choir; Hopkins himself accompanying (or conducting) from the organ loft.

For the Choir and Congregation of the Temple Church he edited and composed a great deal of music. Beginning with the simpler items first, his **Book of Responses**\* contains the Ferial and Festal (Tallis's) Responses and Litany with long and highly interesting explanatory prefaces; here too are the famous Organ Accompaniments to the Creeds and *Paternoster* before-mentioned: the book also contains a complete set of harmonised **monotone responses** for Matins and Evensong together, with a harmonised monotone setting of the Kyrie, Creed, Confession, Sanctus and Gloria in Excelsis from the Office for Holy Communion. This last-named work—Hopkins' only setting of the Divine Office—was, needless to say, never used in its *complete* form in the Temple Church in his day.

**The Canticles**, pointed and conveniently accented for chanting, with several easy Chants to each transposed into the most useful keys, would appear to be another work intended by him to meet the requirements of parochial or village choirs. So, also, the collection of Single Chants for **Unison singing with varied organ accompaniments**, previously referred to. This last-named book is prefaced by a lengthy historical introduction, etc., which is of the highest value to church musicians. The Chants are also issued in a separate book, arranged in four parts, for harmonized chanting.† **The Temple Church Collection of Chants**—single and double—duly arranged in order for use with the Daily Psalms is in every way a model selection.

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\* Weekes & Co., 1s.

† Weekes &amp; Co., 1s.

Then come two collections of **Hymn Tunes**, one containing no less than 160 of his own original compositions, collected and edited after his death by his pupil, **Mr. William H. Stocks**,\* the other a collection of some 150 Old English tunes by the best native composers of the XVIth, XVIIth and first half of the XVIIIth century.

**The Temple Church Choral Service Book** contains the Responses, Chants and Hymn Book with tunes.† **The Temple Psalter** contains the pointed Psalms as sung at the Temple with their Chants.‡

Hopkins' system of pointing the Psalms was greatly in advance of any previous system, and it has scarcely been excelled or even equalled by any subsequent Psalter Editor. Its chief peculiarity lies in the attempt—more or less successful—to provide for a regular rhythmical flow in the delivery of the *recitative* portions of each psalm verse, by assigning fixed accents to all syllables requiring a strong emphasis; thus practically dividing or measuring off these recitative portions into so many ordinary bars of as definite a time-value as those of the actual *metrical* bars of the chant. And in assigning polysyllabic words like *testimonies*, *righteousness*, etc., to the final semibreve of a verse or half-verse, Hopkins was only anticipating the methods of the *Cathedral Psalter* editors, who may (or may not) have taken the idea from him. The following is a typical example of Hopkins' system of pointing:—

Thérefore will I práise Thée and Thy fáithfulness, O Gód,  
 pláying upon an ·ínstru- | ment of | mu- · sick : unto Thée  
 will I síng upon the harp, || O · Thou | Hóly | Óne of |  
 Ísra · el.

Hopkins wrote much excellent Service music for the Temple Church, but this is for morning

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\* Weekes & Co., 2s. 6d.

† Weekes & Co., 5s. 6d.

‡ Weekes & Co., 2s. 6d.

and evening use only, without *complete* settings of the Office for Holy Communion. Amongst these "Cathedral" Services may be mentioned those in F and A (published by Novello), and those in C and B $\sharp$  (published by Weekes). The Evening Service in A consisted originally of the *Cantate Domino* and *Deus Misereatur*, but a setting of the *Magnificat* and *Nunc Dimittis* in the same key was written in 1894 as a kind of appendix to the Service in A; it was composed for and first sung in the Jubilee Service held in the Church of the Holy Cross, Troy, New York, U.S.A. The Morning Service in C was composed—as previously mentioned—for the re-opening of the Temple Organ on Nov. 3rd, 1878 (after its re-construction). The Evening Service in C was written for and first sung in the Temple Church on the occasion of his own Jubilee on May 7th, 1893. The Morning and Evening Services in B $\flat$  were originally written for voices in unison with free organ accompaniment; but the Evening Canticles having been re-written for four voices for the Festival of the Exeter Diocesan Choral Association in 1894, Hopkins, at the same time, re-wrote the Morning Canticles on the same lines, to make the work complete. In addition to these Cathedral Services, a short setting of the Evening Canticles in F, in an easy form for parochial choirs (or even Congregational use) should be noticed; this easy service in F is published by Novello, it was originally written in November, 1874, and is dedicated to the President, committee, and members of the Sion College Choral Association.

Hopkins' four anthems, published by Novello, are fairly well known, these are:—*Let us now go even unto Bethlehem*, and *Why seek ye the living amongst the dead?* (both written for the "Musical Times"), and the longer works. *I will wash my*




*hands in innocence*, and *Thy mercy, O Lord, reacheth unto the heavens*, the last named having been written for and sung at the first Festival of the Sion College Choral Association, held in S. Paul's Cathedral in 1875; it is dedicated to Dr. Stainer. To these may be added, *God who commanded the Light to shine out of Darkness*, written for the recovery of H.R.H. the Prince of Wales (now His Majesty the King) in 1872; *Thou shalt cause the Trumpet of the Jubilee to sound*, written for the first Jubilee of Her late Majesty Queen Victoria in 1887, and *The Lord is full of compassion and mercy*, a short melodious and beautiful anthem for tenor solo and chorus (somewhat on the lines of Dr. J. Varley Roberts' *Seek ye the Lord*) composed for his own Jubilee Service on May 7th, 1893; these three anthems are published by Weekes & Co., who also publish *Six short and easy Anthems*, respectively for Epiphany, Lent, Passion Tide, Whitsuntide, Harvest and for General use. Three of these short anthems, viz., *Arise, shine, for Thy Light is come*; *Bless the Lord, O my soul*, and *The Lord is my portion*, were re-written in a somewhat more elaborate style and published as supplements to the *Organist and Choirmaster*, of which paper Hopkins was one of the original Editors; but they are now published by Weekes & Co. One more melodious and effective anthem, admirably suited to the needs of Parochial choirs, should be mentioned here; it is *Acquaint thyself with God*, and was written many years ago at the request of Mr. J. Spencer Curwen for a collection of sacred music called THE CHURCH CHORALIST, which was then being edited. It is No. 389 in that book, but recently it has been issued separately at a moderate price by Messrs. J. Curwen & Sons for the use of choirs.



## CHAPTER IV.

## HOLIDAY RAMBLES : AT HOME AND ABROAD.

T is a noteworthy fact that many biographies of eminent professional men—such as bishops, arch-bishops, head-masters of public schools, great lawyers, physicians and others, place before the reader the best and truest insight into the real character of the men themselves, by means of the account they give of how the holiday periods of these busy lives were spent. Particularly is this so in most cases of *musical* biography. Professional life of this kind is but too often as monotonous as it is strenuous : a mere repetition of the same daily round of music teaching, choir-training, conducting, organ or piano-forte playing and practice, writing and composing. The story of a week—nay even of a day—is the story of a year, of a *life*. It is only when the tightly strung bow is relaxed in the holiday time, that the true character of the musician manifests itself ; this can be observed in the particular kind of recreation he enjoys, and more or less in the connection any particular “hobby” may have with his working life.

Dr. Hopkins was particularly fond of travelling, of seeing churches and organs, and of good living of a plain and substantial kind. A keen lover of the beauties of nature, he was also an ardent admirer of everything which was good in archi-

ture ; and he took the greatest possible interest in all matters (even down to the most minute details) which had any bearing upon the Art of Organ-building. To one who (like himself) has been born under the shadow of a noble Gothic building such as Westminster Abbey, and who passes many hours daily amid the mediæval associations of a church like the Temple, the sight of a pointed arch, or of an Early English moulding, or of a Decorated window, instantly attracts his attention no matter where it is to be seen. He *must* instantly go and examine it ; he cannot help *guessing* at its age—if such historical information is not to be obtained upon the spot. He instinctively compares it with other specimens of its kind which he has seen before, and passes critical judgment upon it accordingly. Accordingly, no matter where he found himself, whether in the humblest village or in the stateliest city, Dr. Hopkins was sure to go and see *the* church of the place, or as many of the churches (if there were several) as he could possibly manage in the time at his disposal. He always made notes of the architecture of these buildings, and in this respect his taste and experience were alike accurate and wide. Nor did the smallest organ escape his critical and appreciative eye. The external arrangement of the pipes in the case ; the position of the instrument with respect to the choir and congregation ; the number and character of its stops ; everything about the organ was noted down, and if he was unable to *hear* it, either by trying it himself, or by judging of its effect whilst being played upon in service time, he came away from the church disappointed, and sometimes quite angry.

By the kindness of his daughters, the present writer has been allowed access to the numerous

notebooks he left behind him, and this chapter is an attempt to lay before the reader the briefest possible account of some of the most important of his many holiday rambles.

The first of these recorded excursions took place about two months before his actual and confirmed appointment as organist of the Temple Church in October, 1843. He had been playing there ever since May 5th of that year, and as soon as the church was closed in August (according to annual custom) he took his holiday thus :—

1843. August 12th, "a lovely seasonable morning." E. J. H. and his friend, **Charles Bishop**, left London Bridge by boat for Gravesend. Here he paid a visit to **Rosherville Gardens**, and saw his father there, who was "looking uncommonly well." Arriving at **Rochester** (by omnibus) shortly after six in the evening, the two friends went to see the Castle, and stayed long enough in the grounds to enjoy the effect of moonlight upon the scene. E. J. H. never having been to Rochester before, is naturally full of admiration for the Cathedral, the architectural features of which he describes in his diary with considerable accuracy and due appreciation. At the Morning Service next day Gibbons in F was sung; the anthem was "God is gone up" (Croft), and his cousin, the organist (afterwards **Dr. J. L. Hopkins**), paid him the compliment of playing his arrangement of Handel's Chorus, "And the children of Israel," as a concluding voluntary. The afternoon was spent in exploring the **Chatham** dockyards, and in the evening, he and Bishop went on to **Canterbury** in an omnibus, which reached its destination at 10 p.m. after a four hours' journey. The next morning, needless to say, was spent in the Cathedral. The service comprised Hayes in E ♭, "Praise the Lord" (Hayes), and the concluding voluntary was "part of one of Handel's Overtures." "In the latter part of the day," writes E. J. H., "we amused ourselves for an hour or two in tracing the ruins of the *Abbey of S. Augustine*. The principal gateway (which still retains its original name), is a very elegant structure; its turrets are little gems. Would to goodness there were half the good taste displayed in similar works of the 19th century, which exists in the remains of those of the 13th!" *Dane John* interested the two friends greatly, and so did several of the small parish churches with which Canterbury abounds;



notably *S. Thomas*, in the High Street, where they found “a Norman font of dark marble painted drab! (the *beasts*).” *S. Martin’s* did not please E. J. H. at all. He writes: “It is said to be the oldest church in England, and I should think the *ugliest*.” The windows were modern and “vile”; the font had been painted; but, worst of all, there was *no organ*! From Canterbury they went to **Broadstairs** by coach, having as a travelling companion a brother-in-law of James Turle—a **Mr. Honey** (of the Bank of England). The place is described as “appearing to consist of about 150 houses.” During their evening walk by the sea, they met **Henry Smart**, who was leaving the next morning. “Well,” said he, “I thought if there *was* a place in the world where I could go without meeting a friend, it was this; but I see I was mistaken.” They stayed at Broadstairs several days, occasionally walking into Margate, and greatly admiring the ancient church of *S. Peter’s, Thanet*, which lies midway between these places. Here they found the mediæval rood-loft still preserved, but fixed up at the end of the south aisle, “after being taken down from its original position in the reign of Queen Elizabeth.” The organ specification is thus given:—

*Left-hand side*—(1) High-pressure stopped Diapason; (2) Nothing; (3) 12th (very strong); (4) Sesquialtera.  
*Right-hand side*—(1) Principal (very good); (2) Cornet; (3) 15th (good); (4) A sort of “Punch” to middle C [in a Swell].  
 Compass—GG to F (No GG #).

There were only *three pedals* to this “beastly little organ, made out of a lath, broken into three pieces, and arranged in this order (?) :—

AA, GG, CC.

We saw the inside—the metal pipes to the bottom notes are tied together in clusters, like bundles of rhubarb.” There were no labels to the stop-handles, so that the pitch and tone-character of the stops themselves could only be ascertained by (a stranger) pulling them out, and actually trying them. At **Margate** they were pleased with the old parish church, but found the font smothered in a thick coat of paint. **Ramsgate Church** appears to have pleased them less than a Baptist Chapel which had been recently erected in (imitation) Norman style. Broadstairs being still their headquarters, they seem to have enjoyed several days in a quiet *dolce far niente* manner, in which sea-bathing formed an important diversion. On Sunday, Aug. 20th, “the weather being delightfully fine,” they attended service at *S. Peter’s, Thanet*. They greatly enjoyed



the walk thither. "After the busy scenes of a London life, nothing appears to be so grateful to the feelings as the beautiful serenity of a country Sunday morning. As we walked across the fields, it appeared as though Nature herself were taking rest, everything was so delightfully tranquil." They invited the organist, **Mr. Pierce**, to tea with them at Broadstairs, and went back to S. Peter's with him for evening service. They ascertained that the organ was built by a person of the name of **Goldfinch**, that it was originally a "grinder" converted into a "finger organ" by **Hinckes**, and that there was an Open Diapason, although it did not go "all through." They left Broadstairs the next day by boat for **Dover**, where they stayed for two days, and then went on to **Folkestone**, where the old parish church interested them greatly. "About sixty feet of the Nave were blown down some years ago, and (as a matter of course) this portion has never been rebuilt." They went on to **Hastings** by coach, passing (and admiring) **Romney** on the way. A quarter of an hour's rest for the horses enabled them to pay the beautiful church of this place a flying visit. **Brookland** and **Rye** also came in for a great deal of appreciative description. Here the diary ends, and we may assume that Hastings was the last place visited on this particular trip.

The following year, as the fully fledged organist of the Temple church, Hopkins took his first Continental trip, and made the acquaintance of the famous French organ-builder **M. Cavaillé-Coll**. It is thus described:—

1844. Monday, September 30th. "**Harry Ashby** and I started from the Bricklayers' Arms Station by the half-past five train for **Folkestone**, where we arrived at 25 minutes past 10. The freshness of the country air whetted my appetite to such an extent, that I ate three mutton chops and two small soles for my supper." They were up next morning at six o'clock, and visited the Parish Church, which E.J.H. had seen the previous year. "I went and examined a stone wall running from the west end of the Church toward the sea, and found what I expected, viz., that it was built of the materials which formerly were part of the Nave of the Church (blown down about the end of the 18th Century). About midway between the ends of this wall, and nearly at the top, are six stones ornamented with Grecian mouldings which doubtless formed a portion of a late addition to the church. About 12 feet farther on are two stone crosses, the capital of an early English column, and (what appeared to

me to have been) the top step and the commencement of the cross which used to stand in the Churchyard, of which the lower steps are still in existence." Crossing the Channel to **Boulogne**, E.J.H. thus describes his evening meal at the "Hotel de Pavillon":—vermicelli soup, cod fish, roast chickens, roast turkey, veal, pork and tart; "all of which I partook of except the pork, and enjoyed my meal uncommonly. I liked the 'vin ordinaire' much better than I expected, but would nevertheless have preferred a bottle of 'Bass.'" Getting up at 5.30 the next morning, the two friends viewed the old and new Cathedral churches, (the latter being then only in course of erection). Upon taking the diligence for **Abbeville**, they found seated in it a clerical friend of E. J. H.'s—the **Rev. Mr. Holdstock**. The Cathedral having greatly interested them, they went on to **Amiens**, where before breakfast the next morning they listened, in the *Cathedral*, to a service being sung in the Lady Chapel, in which "no less than five (out of the eight) Gregorian Tones were introduced to the occasional accompaniment of an ophicleide, which at a distance produced an excellent effect." After breakfast they ascended the central spire of the church—"very giddy work!" The church of *S. Remy* was also visited, where the organ (built two years previously by the monks of *S. Basil*) was duly played upon. Travelling by night diligence from Amiens to **Rouen**, E.J.H. caustically observes:—"the drivers and conductors of the diligences in France are the most noisy, jabbering, sleep-disturbing set of mortals under the face of the sun (no! *moon* I mean)." They did not stay at Rouen, but went straight on to Paris, where Mr. Holdstock left them in order to pursue his own route. Visiting the *Madeleine* for the first time on the following (Sunday) morning, E.J.H. expresses his disappointment with the interior, which was "most gaudily and Frenchfully fitted up with a superabundance of carving, etc." Flying visits were also made to *S. Eustache*, *Notre Dame*, *S. Gervais* and *S. Sulpice*. On the following days a great deal of sight-seeing was done (other than ecclesiastical and musical). Speaking of French organs generally, E.J.H. observes, "I must confess myself a perfect convert in respect to the 'Voix Humaine' stop when I tried the one at Amiens. I was very much delighted with the *quality*, and my previous opinion of this stop then began to waver: but its effect as a *Swell* stop—under expressive control—especially with the Tremulant, is one of the most perfect things I have ever heard. From the famous builder **Cavaillé** and his son, I received the greatest civility and attention." At Paris, E.J.H. played with considerable pleasure upon some pianofortes in

the warehouse of **Messrs. Kriegelstein and Ch. Plautade**. Leaving the French capital, they retraced their steps to **Rouen**, where the *Cathedral*, and the churches of *S. Maclou*, *S. Patrick*, and *S. Vincent* occupied their attention for a considerable time. The following "note" is perhaps characteristic:—"The streets of Rouen are narrow and dirty; but Rouen contains more pretty girls than Paris—ten times over." From Rouen to Havre by boat, and from thence home to England.

The next recorded ramble was altogether an impromptu one—of the truant order; and stolen pleasure as it was, may be said to have been sweeter than the annual orthodox holiday—*while it lasted!* This is how it all came about:—

One bright sunshiny morning in the year 1845, when the air was full of the promise of spring, Hopkins, who had left home early for a long day's teaching, met **Henry Smart** in the street; the latter being also on his way to a pupil's house. "Let our *first* lessons go by default," pleaded Smart, "and come with me as far as Westminster Bridge, just to see how the river is looking." Off they went together, and soon met **Dr. Rimbault**, hurrying along to his publishers with a bundle of corrected proofs. "Come with us!" said the two truants. "Sorry I cannot," replied Rimbault, "I have promised to deliver these proofs personally before 10 a.m." "All right," said the incorrigible Smart, "when you made that promise you could not possibly foresee what a lovely morning this was going to be. Come along!" With some additional persuasion Rimbault joined the party in a more or less conscience-smitten way. There was a steamboat just starting as they got to Westminster Bridge. In some unaccountable way, they found themselves aboard of her before they had quite made up their minds to go anywhere. "It won't take us long to get to London Bridge," observed Smart reassuringly, "and then we are *sure* to find another boat which will bring us back very quickly. How extremely jolly old Father Thames is this morning, with the water sparkling in the sunshine." Arrived at London Bridge and *not* finding a return boat, the party (whose sense of professional duty was now rapidly becoming a vanishing quantity) needed but a little persuasion from Smart to remain on board and to proceed to Blackwall, where (according to him) they would *certainly* "be sure of getting a boat back." It would only mean missing their *morning* lessons; they would be all-right for those in the afternoon, and they would get through their work all the



better for this delightful breath of fresh air. They even landed at Blackwall with the firm intention of returning by the next boat. But Smart (after consulting his watch) sagely remarked, "How time flies! why, it is getting on for one o'clock, and I am sure both of you are as hungry as I am. Here is a decent hotel. In we go, and order chops for three." In vain Rimbault urged the absolute necessity for his immediate return. The printers were waiting for those precious proofs of his. "But surely," argued Smart, "it will take you no longer to eat a chop here at Blackwall than it would in Oxford Street, so do make yourself happy." The impromptu lunch having given great satisfaction, the usual pipe and rest followed as a matter of course; and *then* (the weather being finer than ever) it was voted a sin to return to town so soon; and accordingly the party proceeded to Erith, where at a then popular riverside resort known as "Mother Mittens," the three young musicians enjoyed their shrimps and tea. By this time the last up-steamer had left, so they went on to Gravesend where they put up for the night. The next morning (being yet more genial than that of yesterday), Smart was in no humour to get back to his daily grind of piano teaching. Nor were his companions. "Have you seen your cousin John at Rochester very recently, Hopkins?" "Not for an age." "Then as you are so near Rochester as you are at this moment, you certainly ought to pay him a visit; it is quite a family duty for you to do so! And won't you take us with you?" On they went to Rochester, where, having dined at the old Bull Inn (of Pickwickian association) they played all manner of boyish pranks in the Castle ruins, finally wending their way to the Cathedral, in time for afternoon service, taking their seats in the Nave where they could obtain a full view of the Church from end to end, and hear the music well. It is unnecessary to describe the condition of any English Cathedral, nor the poverty of its musical service in the "forties" of the nineteenth century; Dickens has done this to perfection in his *Mystery of Edwin Drood*. The stone-work crumbling and decayed—dust and dirt everywhere—no stained glass even in the great eastern window—a poor pinched organ of GG scale containing in all some 24 sounding stops. The choir (when all were present) consisted of about 10 boys and 6 men, but upon this particular weekday two of the men were absent, a bass from one side and an alto from the other. The three Londoners were appalled at the inefficiency and weakness of the Church service; but Hopkins' cousin, who took tea with them afterwards at the "Bull," explained that the Dean and Canons were unapproachable persons who took absolutely no interest in the Church



music, so that he ceased worrying himself, and simply made the best of the meagre resources at his command. Smart listened to all this in silence, and for some time after tea, sat smoking vigorously, apparently deep in thought; but with a curious smile playing about the corners of his mouth which to those who knew him intimately, meant mischief. The result was that the three between them concocted a letter to the Editor of a London musical newspaper—a letter which was supposed to emanate from a visitor who had attended service at Rochester Cathedral—where he had found the best of Church Music and the building itself thoroughly well cared for; the East window was described at length as consisting of a remarkably fine stained glass representation of the *Sermon on the Mount*; the floor was covered with a marvellously beautiful tessellated pavement; the choir consisted of twelve boys and eighteen men (all of whom were in regular daily attendance) whose antiphonal rendering of the service was everything that could be desired; the organ of CC compass contained no less than 85 stops; the congregation was vast and devout; and the anthem (a new composition of the organist) was described and criticized in minute detail. This remarkable epistle which Smart stipulated at the outset should not contain a single word of truth, ended with the following astounding intelligence:—

“It may be an additional satisfaction to all interested in the welfare and integrity of our Cathedral Establishments to learn that the Dean of Rochester, in the true spirit of Patriarchal kindness entertains at dinner all the officiating clergy, the choir, and the organist every day during his period of residence.”

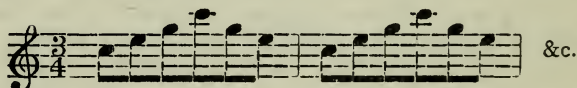
“VIATOR.”

This letter was actually published and can even now be seen in the Volume of the *Musical World* for 1845, p. 555. It caused no small stir among the members of the Rochester Chapter, the Dean being very furious about it. But those were days when ecclesiastics in high places needed more awakening than they do at the present time, and this harmless joke may have done good. It is not recorded how Smart and Hopkins appeased the wrath of their pupils who had been waiting for their music lessons; nor how Rimbault made his peace with his publishers.

Seven years later, his head being full of his *Organ Book*, then in active preparation (as well as occupied with plans for a complete rebuild and modernizing of the Temple organ), Hopkins determined to go abroad and see what Continental organ-building was like, taking with him as a travelling companion, the organist of Doncaster Parish Church, who was also greatly interested in up-to-date organ building at that time. This tour is remarkable for bringing Hopkins and **Schulze** (the famous German organ builder), together for the first time.

1852. July 20th. "I started from Dover with my old friend **Jeremiah Rogers** [of Doncaster] for a tour amongst the German Organs." They reached **Ostend** at 4.30 a.m. on the following day, after a very smooth passage of five hours' duration, and having rather more than two hours to wait before taking the train for Cologne, "went to see the church," where they found the organ at the west-end "high, rather wide, shallow, and with Choir in front; altogether a handsome case." Arriving at **Cologne** early in the evening, they found the *Cathedral*—then fast approaching completion—open, and were "most over-powered with its beauty and colossal proportions, with its interior appearance mellowed by the rich tints of the summer twilight." On the next morning (Thursday, July 22nd), "we were up at half-past 5, and visited four of the churches and heard one of the organs before half-past 6. Breakfasted at 7." At 8 o'clock they went to the *Minoreten Church*, where they found the organist "an exceedingly kind and obliging young man," who allowed them "to try the organ in any and every way" they pleased. From thence they were taken by this organist to the *Cathedral*, where they were introduced by him to "**Mr. Music-director Weber.**" Hopkins thought "Mr. Weber's style of playing and extemporizing very clever, graceful, and free from commonplace passages. He makes great use of a Cornet (which he has in the Choir organ) for accompanying the Priests' voices, and frequently plays the brief interludes on the Great organ with the mixtures. The contrast between the full, hollow, and powerful tone of the Cornet, and the sparkling and comparatively thin ringing mixtures is one with which we are totally unacquainted in England. I thought I should have disliked the former much more than I did; but the fine resonance of the building doubtless does much to

reconcile one to it. The Violon on the Pedal, when used with the other 16 and 8 ft. labial stops has a most delicious effect, particularly at a distance." E. J. H. considered the *Church of S. Maria im Capitol* to possess the finest organ in Cologne—"an imposing, dashing-toned instrument, with strong and dignified (though rather *rough*) Pedal reeds. A rather remarkable peculiarity in the Great organ mixture, is, its not having an octave as the top rank in any part of its scale." From Cologne, they proceeded to **Hamburg**, a distance of some 270 miles, which they accomplished in 15½ hours. They visited the churches of *S. Peter* and *S. Jacobi*, and made arrangements with the organists of *S. Michael's* and *S. Katherine's* to try their organs on the morrow. "Rising rather later than we intended, we had to leave our hotel without breakfasting, that we might be punctual to our appointment with the organist of *S. Michael's* to meet him at 7 o'clock. We passed two good hours at, and in his organ." This instrument was built by **Hildebrand** (a disciple of Silberman) *circa* 1768. "In this organ," writes Hopkins, "I first saw the **Cymbel-stern** and **Tremulant**. The Cymbel-stern consists first of an over-shot wheel on to which a jet of air is thrown from a pipe, similar to the ordinary old leaden water-pipe. As this wheel turns upon its axis, it causes a star in front of the organ case to spin round, and at the same time (probably by a barrel at the other end) plays a chord in arpeggio on the real bells of the *Glockenspiel*, thus:—



I could hear that the Tremulant was a flapping apparatus in the wind-trunk. To the ear its effect on the pipes is very like that of two Diapasons, being out of tune. It keeps up an incessant waving." After visiting *S. Katherine's Church*, trying the organ and going home with the organist to hear him play the harp, they returned to their hotel at half-past twelve to *breakfast*! A good morning's work. At three in the afternoon (having waylaid the organist on his way to a choir practice) they found themselves at the organ in the *Church of S. Jacobi*. In a very interesting and critical manner, Hopkins compares these three Hamburg organs with the work of three old English builders, thus:—

*S. Katherine's* (the oldest of the three) reminded him of Harris, with its clear, ringing, dashing mixture tone.

*S. Jacobi's* suggested the resonant, solemn and dignified tone of Father Smith.



*S. Michael's*, the largest in scale and most modern in date, with its musical but *small* tone, reminded him strongly of Green.

**Lübeck** was the next place visited, where "**Schulze** was on the platform to meet us." Here they spent Sunday. Hopkins was much struck with the churches of Lübeck, observing that in Germany it was evident that the Reformation had been conducted with more moderation than in England. "*Hatcheting* the carved work of the *material* fabric does not seem to have been considered a necessary step towards purifying the doctrines of the *spiritual* church. I was nevertheless somewhat staggered to see the immense and magnificent Crucifix still remaining on the Rood Screen of a Lutheran church." He was greatly delighted with the *Marien Kirche* and its two organs. **Herr Zimmerthal**, the organist, played Bach's A minor Prelude and Fugue as a concluding voluntary "in excellent style" and the two friends lunched with him after the service. They visited several other churches (not named) in one of which they discovered the organist accompanying a Chorale "in the coolest and most unconcerned manner *with his hat on!*" At the Cathedral they listened to the concluding Chorale, but missed the organist. Later in the evening they witnessed some festive proceedings in the fields outside the town, where there were fireworks, &c., "but perfect sobriety. No quarrelling or disturbance, which Rogers attributed to the entire absence of *policemen!*"

Schulze accompanied them to **Wismar** and showed them his organ in the *Marien Kirche* of that town. Hopkins gives a few details of scale measurements:—

CCCC open pipe on Pedal. 12 inches across the mouth.  
 CCC Major Bass,  $8\frac{1}{2}$  inches by  $10\frac{1}{2}$  inches.  
 CCC Violon,  $5\frac{1}{2}$  inches by 7 inches.  
 CCCC Posaune, 14 inches in diameter.  
 CCC Principal on Manual.  $6\frac{1}{2}$  inches across the mouth.  
 GG Metal in front, 7 inches in diameter.

*Weight of wind.* Manuals, 3 in., Pedal  $3\frac{1}{4}$  in. Schulze accompanied them also to **Bremen**, where they were much impressed with the excellence of the voicing of the Cathedral organ—Schulze's own work. "But," writes Hopkins, "it was after taking part with Schulze in *blowing* this organ that I became fully impressed with the superiority of the English method of supplying an organ with wind. There were eight bellows, blown by treadles, and although Schulze and I *capered* on these at Scotch reel pace, we could with difficulty keep up the supply." In the evening they returned—with some other friends—to the Cathedral, where Hopkins "played for fully

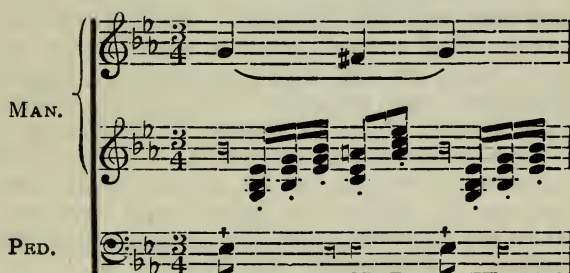


two hours. The effect of the organ within the church—during the last half-hour in perfect darkness—was exceedingly solemn, grand, or soothing; according to whether I used the 16 and 8 ft. Diapasons, the Full organ, or the Flutes and Gedacts. In fact, I never, at any organ, in the whole course of my life, felt myself under such a species of enchantment." Returning home by Cologne, Ostend and S. Katherine's Docks, they attended the Service at Westminster Abbey on the next day (Sunday) where, (with the recollection of the Continental organs fresh in their ears), they were both of opinion that "the 32 ft. pedal pipes stood the test very well."

The next trip was also largely devoted to organ-building interests. Again taking his former companion from Doncaster with him, he investigated the work of French organ-builders first, afterwards comparing these observations with a thorough examination of the ways of contemporaneous German artists.

1853. Friday, June 24th. "Left London with my friend **Rogers** for a short tour amongst the French and German organs." They travelled *via* Newhaven and Dieppe, and had a bad passage; but they were up at half-past six on the following morning, and "did" two churches before breakfast, only *seeing* the organs. They had intended staying at Rouen for a few hours, but the weather being wet, they determined to go straight on to **Paris**. Here for a time they seem to have been attracted more by the shops than by the churches; but the rain was still coming down with such pitiless continuity, that Hopkins got very wet and woke up on Sunday morning with a bad cold. However, he got up at six o'clock and went out with Rogers for a "Church hunt." They visited *S. Eustache* before breakfast, and after that went to High Mass at the *Madeleine*. Here "the organ was playing as we went in, and I do not think I ever heard anything so *ethereal* in its effect. Nor did I ever feel so convinced (by contrast) of the coarse, boisterous and irreligious effect of the large *English* Pedal Pipes. Nothing can be more tranquil and soothing than some of the 8 and 4 ft. flute-work in this organ. The effect of the *Vox Humana* with the Tremulant is really something unique." He further remarks upon the organ playing of **M. Lefebure Wely**:—"When the full organ was going, we could not hear any flue-work beyond the 15th. In his intermediate voluntaries we noticed that Wely produced some most capital

effects (no doubt by means of his *fourth* row of keys) but which might be closely imitated with a Swell to Choir coupler and the proper stops. The following would be an analogous effect in an English organ:—*Swell*; 8 and 4 ft. Reeds. *Choir*; Double Bassoon and Clarinet (with Swell coupled). *Great*; Stopped Diapason, Flute 4 ft. and Piccolo 2 ft. (with Swell coupled). *Pedal*; 32, 16 and 8 ft. Melody with right hand; staccato three-part accompaniment with left hand, and *tipping* bass on Pedal thus:—



After hearing a performance by **Edouard Batiste** at *S. Eustache*, on another occasion, E. J. Hopkins remarked that he "liked the organ better than the player."

He was up early on the following (Monday) morning, and called on **Cavaillé** the first thing after breakfast. After trying "a small organ of four stops with a capital reed that stood in the shop, we then went through the workshops and were much pleased with what we saw." They then made desultory visits to several other (unnamed) churches, noting that all the organs "had Choir organs in front, and in most instances the Great organs had 16 ft. fronts." By special appointment with **Cavaillé**, they visited the *Church of S. Vincent de Paul* in the afternoon of Tuesday. Here, the "Swell shutters hung vertically instead of horizontally, and open outwards, from right to left. The weight of tone which Cavaillé obtains from his 16, 8 and 4 ft. flue stops is extraordinary, yet they are of no great scale, for instance, the 16 ft. Metal pipe in front of this organ is no more than  $9\frac{7}{8}$  inches in diameter." On Wednesday they tried the organ at the *Madeleine* and were much delighted with its tone, but (writes Hopkins) "the composition pedals seem to be far more complicated than there is any reason for." The next day they called on the organ builder **De Croquet** and tried a 16 stop organ in his factory. On to *S. Roque's*, where they found Cavaillé's men at the organ, and were allowed to go all over it. Then to *S. Eustache* where the organ was in

course of erection. "The voicer had just finished the 16 ft. Trombone in the Swell, in which stop he had imitated the peculiar *blubbling* sound of the instrument in the low tones to perfection, a set of pedal pipes were 16 inches across the mouth." **Strasburg** was visited next, and the organ at the *Cathedral* ("built in 1716; a whole tone *below* pitch"). *Temple Neuf* ("90 years old; a whole tone *below* pitch") and *S. Thomas* ("full of dirt, but a fine instrument") duly inspected, played upon, and criticized. **Frankfort** was reached on Saturday, July 2nd, about 4 p.m., and after dinner they went into the Cathedral. Rising early the next morning they visited several churches before finally settling down at *S. Paul's* for the 8.30 a.m. service. Here there was a **Walcker** organ somewhat monotonously played, but the organist allowed them to inspect his instrument after service. They observed that the *small* CCCC pipe measured 11 inches across the mouth, the *large* CCCC pipe measured  $15\frac{3}{4}$  inches across. There was better organ-playing at the Cathedral in the afternoon, and the congregational singing was "zealous." **Eisenach** was reached at 1 a.m. on Monday, but they were up soon after 7, and out. "There was something indescribably interesting in traversing the village in which **John Sebastian Bach** was born, and passed his earlier years. We pictured to ourselves "little Sebastian endeavouring to grasp the claviers of the organs and to reach the pedals with his tiny feet." The largest church in the town "had no less than *four* galleries on each side—theatre fashion, with a large organ at the west end, probably often gazed upon by Bach." At **Gotha** the church had only *three* galleries a side, with a handsome looking organ at the west end. There was a ladder to the left, reaching from the organ gallery to the upper side gallery, up which a stout but very active old man was ascending. Rogers' first thought was that some people were engaged in renovating the organ, and his second surmise was that the aforesaid aged individual might be old **Schulze** himself. Acting under this impression we ascended the gallery, and introduced ourselves, when it turned out that Rogers' hypothesis was correct. Mr. Schulze received us most kindly, and immediately took us all over the organ to which he was putting a new inside." After inspecting the organ in another church (also containing three galleries on each side) the party, accompanied by Schulze, went on to **Weimar** where the organ in the principal church was "dirty but fine; the Mixtures break between F and F $\sharp$ , and F $\sharp$  and G." After visiting the houses of Goethe, Schiller, Weiland, and Liszt, they returned to Frankfort



and went from thence to **Mayence**, where they visited the Cathedral—the interior of which somewhat disappointed them—and four other churches, also a fine Gothic church “turned into a sugar warehouse and waggon loft.” Proceeding down the Rhine to **Cologne**, Hopkins renewed his acquaintanceship with the organ in the *Minoreten Church*, and then went on to **Liege**, where they stayed over Sunday and went to the Cathedral and S. Martin’s Church. From Cologne they returned home.

It was stated in the previous chapter, that in 1859, the Temple Church organ was further enlarged by the introduction of some new stops made by Edmund Schulze of Paulinzelle, near Erfurt. The following description of a tour undertaken during the previous year, may perhaps account in some way for the importation of these stops of German manufacture :—

1858. Monday, July 19th. “My brother John (of Rochester), Rogers (of Doncaster), and I left London for a few weeks ramble amongst the organs of Germany and the neighbouring states.” Cologne, Elberfeld, and Gotha were first visited, and next, Erfurt and **Paulinzelle**, the last-named place being described as “a small town containing sixteen houses, a “Dom-Kirche, a Bergomaster (with a salary of  $4\frac{1}{2}$  thalers per annum), a Watchman (who has to blow a horn every night throughout the year at 11, 12, 1, 2, and 3 o’clock, to show he is not shirking) with a salary of four thalers per annum, and an organist who enjoys the revenue of six thalers per annum.” Schulze’s workshops were of course the centre of attraction. E. J. H. describes that builder’s pedal-boards thus :—“The naturals are  $1\frac{1}{8}$  inch square, the sharps five inches long, with the longer portion of the key  $1\frac{1}{4}$  inch below the level of the naturals, and the front corner of the sharps rounded off slightly.” The following neighbouring places were visited : Schwartzburgh, Milheitz, Mittlesdorf and Augstadt. E. J. H. greatly admired the tone of the Pedal Violones made by **Andreas Schulze** (the father of Edmund). He remarks that “they gave a clear octave *without leaving the ground-tone, i.e.*, they give a strong 16 ft. and a weak 8 ft. tone simultaneously. Indeed one looked again and again to assure oneself that an 8 ft. stop of delicate tone was not drawn with the 16 ft. Violone.” Another curious remark occurs shortly after this in the same diary :—“There are some organists in Germany (as well as in England)

who deprecate the use of 16 ft. stops in leading off a treble fugue subject." From Paulinzelle the party proceeded to **Leipsic**, where they "walked round old Sebastian Bach's church (*S. Thomas*) but could not get in." From Leipsic they went to Ulm, Hof, Bamberg and Augsburg, at which last-named place they "heard the curfew at nine o'clock." Then, on to Studgard and **Ludwigsburg**, where they called on **Walcker**, and went over his organ factory. "*Note*:—Bourdon cut up more than the English, and with arched lips. Stopping at foot, with plate of wood with *circular* hole for wind. Scale large, but less than English. Uses very fine wood." On to **Mannheim**, from whence they proceeded down the Rhine to **Cologne**, where E. J. H. renewed his previous acquaintance with organs and churches. **Liege** came next, then **Bruges**, where in the Cathedral Church of S. Salvator, he was greatly interested in some monumental brasses bearing the dates 1323, 1423, 1452, 1480, 1500, and 1515. Here he heard for the first time this tour music sung in harmony after the English Cathedral fashion "with most refreshing effect." The Carillons and their mechanism afforded him considerable pleasure. Then, **Ostend** and home, where "after breakfast the next morning, Rogers and I went to the Temple to try how the organ sounded while the recollections of the many foreign ones we had heard were still in our ears. Old Father Smith stood the trial *well*."

Pleased as he undoubtedly was with his Temple organ, Hopkins had by no means satisfied his craving for a complete knowledge of the best Continental methods of organ building. He wanted, for instance, to compare Schulze's work—excellent as he knew it to be—with that of his fellow countryman **Walcker**.

1862. August 13th. "Left London with **J. W. Parker** for Cologne." From thence to **Heidelberg**, where the beautiful scenery was greatly admired, and then on to **Ludwigsburg** (via Bruchsal). Here they proceeded to Walcker's house, where they met several German musicians, **Kuhn** of Mannheim, **Professor Herzog**, **Seitz** and **Scheidmayer** of Stuttgart. E. J. H. seems to have been charged with a professional commission to examine and pass an organ built by **Walcker** for Boston, for he writes, "first I tried through all the stops in single notes to ascertain that all the pipes stipulated for were inserted. Then I went

through the several mechanical arrangements. All were right. All the reeds of the trumpet trebles were formed like real trumpets—with bell terminations." On Sunday, Aug. 17th, he attended the service at the reformed church. "Chorales accompanied on *Full to 15th* throughout, effect good. A short interlude or flourish in semiquavers between the verses introduced with judgment. Congregational singing excellent, hearty and energetic, and the intonation faultless. In the first and last verses a quartet of brass instruments joined the organ. The congregation *sit* while singing, until the clergyman (who wears a surplice) enters; which he does just before the beginning of the last verse. His appearance in the church is the signal for a general rising." On the following day he played a great deal on the Boston organ to crowds of people who came from great distances to hear it. On Tuesday, Aug. 19th, he left Ludwigsburg for **Stuttgart**, where he examined quite a large number of Schiedmayer's pianofortes. **Ulm**, **Ravensburg** and **Weingarten** were next visited in turn. At the famous Benedictine monastery in the last named place, he found the organ under extensive repair, and was consequently able to make extensive notes on the scaling, etc., of the pipes. **Heilbron** having been visited, the two friends got back to **Heidelberg** by boat. Thence to **Mannheim**, where they were very hospitably received by Herr Kuhn, and after that, down the Rhine to **Bonn**. Here they witnessed an out-of-door procession of the Blessed Sacrament; "a ceremony," writes E. J. H., "I had never seen before. As the procession passed, we followed the example of those around us, and *uncovered*, but we could not conscientiously go so far as to *kneel* as the Host approached and passed, so we retired to a distance up a side street, and there witnessed the remainder of the ceremony. But we did not wait to see Mass publicly celebrated in the Market Place, for which purpose a small temporary altar had been erected." By rail to **Cologne**, and from thence to **Brussels** and **Antwerp**, and then home.

The next recorded tour belongs to the year of the Franco-German war, and was amongst English Cathedrals, beginning with those of the "Three Choir" district:—

1870. Monday, Aug. 8th. E. J. H. went to **Bristol** to report upon the organ at *All Saints, Clifton*, after which he went on to *S. Mary, Redcliffe*, where he "played the organ for nearly an hour," greatly admiring the instrument. "Supped and slept at **Mr. Lawson's**," the amiable and



accomplished organist of S. Mary's, who was then but newly wedded. He went to **Gloucester** the next day, where he "sat in the Cathedral for half an hour, resting, looking about, and waiting for evensong; when the verger announced that service was postponed from 3 to 5.30. Rushed off to the railway, and took a return ticket to **Tewkesbury**. I thought it probable that the Abbey Church might be closed, but did not at all anticipate that the Churchyard would be *locked up*. Such was the case, nevertheless. Cats and dogs had free admission *between* the railings, and dirty little boys *over* them; but decent people were excluded, the privilege belonging to the clerk of admitting them with a *silver key*. This I was in no humour to produce. On the opposite side of the road stands a fine old timber house, used as a tavern. From the rear of this, issued sounds which might proclaim to the Vicar and visitors that the inhabitants of Tewkesbury had greater facilities for skittle-playing and beer-drinking than for church-going." Having relieved his mind by writing this in his note-book, E. J. H. got back to Gloucester again, in time to hear the concluding voluntary (Handel's Chorus "When rolling surges") at the end of the belated service. He did not think that the player was Dr. Wesley, and the organ sounded to him "thin, and insufficient for the building." At eight he was in the train again, bound for **Hereford**. He was "greatly pleased with the Cathedral, but at Morning Service he was not favourably impressed with the singing. Somebody's service in A was "very indifferent" and the Anthem is not even mentioned. "Called on **Townsend Smith** after service, but he was engaged." On to **Worcester** where he found the Cathedral undergoing restoration. "Fortunately saw **Mr. Done**, the organist, before Service, after which he showed me some of the architectural attractions of the building and its precincts. Then to his house to tea." Then to **Lichfield**, where he devotes pages to a glowing eulogy of the cathedral and its surroundings. "Built of a red coloured stone, the three spires are the perfection of gracefulness, and the apse is as beautiful as it is an unusual Eastern termination for an English Cathedral. At Morning Service Boyce in C was sung, as well as Mendelssohn's 'Blessed are they.' Saw **Mr. Bedmore**, the organist, after service, and had a very pleasant chat with him." Then on to **York**, where he was welcomed by a number of his relatives residing there. On Aug. 16th he went to **Whitby** with a party, and describes the Abbey as "a magnificent ruin, far exceeding in beauty and interest what I had expected to find." The rest of this holiday seems to have been spent at York.

The following year (that after the Franco-German war), saw E. J. H. again on the Continent; this time in Belgium, Germany, Switzerland and France.

1871. Monday, August 14th. "**Mr. Sidney H. Williams** and I started from Dover on what fairly promised to be one of the pleasantest Continental trips that I ever enjoyed." They travelled *via* Ostend to **Nerviers** where, on the Feast of the Assumption of the Blessed Virgin Mary, they witnessed the usual out-of-door processions, etc. Then on to **Cologne**, where E. J. H. found himself very much at home, and was able to act as a very efficient guide to his young travelling companion. At the *Jesuits' Church* they heard some admirable hymn-singing. "The melody—a very good one—was always sung in octaves, and in the higher parts in *two* octaves, the bass voices falling when the tune went too far for them the other way. The organist accompanied the voices on a combination which included the cornet, the 'calling' tone of which stop kept the voices admirably in time; the free and elevated position of the organ allowing the strong tone of the stop to be greatly tempered down before reaching the congregation." After staying at **Frankfort** and **Munich**, they took train to Weilheim, the nearest station to **Ober Ammergau**, where they arrived in time to witness a performance of the world-renowned **Passion Play**, of which E. J. H. writes:—"The representation was on the whole the most real, earnest, and impressive that I ever witnessed. It lasted from 8 until nearly 12, and then again from 1 till 5; during which time the greatest silence prevailed. The music is generally speaking pretty and natural, without the slightest originality. In style it might very well be second class theatrical music of the period immediately preceding Haydn and Mozart. Parts for the horn, clarinet, &c., amongst the accompaniments. Not a bar that would strike one as being of the date 1633." They then went on to **Zurich** and **Lucerne**—going up the **Rigi**, where 9000 feet above sea level they came across an itinerant organ grinder of the commonest Italian type. There he was, "twisting, scooping, creaking, and yelling away. A cloud gathered round the top of the mountain, and raised the hope in us that when it passed off, it might bear him away with it. But we were doomed to disappointment." At **Freiburg** they went to hear an organ recital at the Cathedral, the programme of which included:—Bach's "little" G minor fugue; "See the conquering hero comes"; the Prayer from Rossini's *Mosè in Egitto*; and the inevitable

“Thunder-storm.” Then on to **Berne, Neuchatel, Marot, and Paris.** In the French capital E. J. H. was again very much at home, and after an enjoyable time the two made their way home to England, *via* Amiens, Abbeville, and Calais. At Abbeville E. J. H. was sadly disappointed with the new Cathedral built “in a sort of Classic style.”

The next year’s tour contains some interesting observations on the average Continental organ “recital” of that period.

1872. Tuesday morning, July 23rd. “I left London with **Charles Beever** for a tour in Germany and Switzerland.” E. J. H. had the gratification of showing his friend the chief sights of **Cologne**; and seems to have visited several churches in that city which were new to him; *S. Martin’s*, *S. Cunebert’s*, *S. Gereon’s*, and the *Church of the Apostles*. Proceeding up the Rhine to **Bingen**, he was considerably annoyed because the “over-cooked, ill-served meal was put upon the table in the badly ventilated chief cabin just as we were passing the most beautiful scenery on the Rhine.” Added to which, “the steward attempted to charge me a Thaler too much for our dinners. I was made ill for the next 24 hours by the indifferent food, and intolerable heat.” On to **Mayence** where he thought the small organ in the Cathedral was “located with great judgment. Elevated on a platform forming a gallery, which is hollow underneath, being in arches, it is kept well away from the wall; has plenty of space above; and the side of the case in which the tone is *not* wanted to travel, is closed with wood-work; while that on the side towards the chancel is furnished with pipes.” **Heidelberg** was next visited, and then **Basle**, where he saw storks’ nests on the roof ridge of several churches. On to **Neuhausen** where in the hotel “a young lady most amiably played upon a pianoforte, but it was impossible to admire her performance.” From thence to **Schaffhausen, Constance and Zurich**, where he went to hear a performance on the Cathedral organ. “Heard *See the conquering hero* (with the quavers left out) and a coda of crashing chords added. Also *Le petite Tambour* on the 15th! A storm (of course) ending with a rush of wind and three cuckoos. The first piece in D minor presented the usual device so constantly produced at the new Royal Albert Hall, in London, by the foreign organists; of a crash—silence—soft phrase; crash—silence—soft phrase, &c.” Then after a day or two, on to **Brientz** and the **Valley of the Grindelwald, Thun** and





bread and butter. We were all so far recovered that we began on the bread and butter and beer, while the other viands were being got ready. The loaf, which was about 20 inches in height, we contrived to eat up entirely by the time we had finished our meal. The Dutch butter is delicious. It is of about the same consistency as Devonshire cream." A very pleasant day was spent at **Scheveningen**. No record appears to have been kept for Aug. 4th and 5th, but it seems that they visited **Haarlem**. They reached **Utrecht** on the 6th, where they were much interested in the church, and then went on to **Cologne**. "As may readily be supposed" E. J. H. was in the Cathedral the first thing after breakfast, where he "heard the organ accompany the voices. The stops chiefly used were (judging from their tone) the Gedact, Hohl Flöte, Salicional, Principal 8 ft., and *occasionally* the 8ve of 4 ft. They were (except the latter) used singly as a rule, and sounded very well. The organ and the voices kept well together although they were nearly 100 feet apart." Whilst at Cologne, they visited the churches of *S. Vincent de Paul*, *S. Ursula*, and *S. Gereon*—the last-named being a church consisting of circular and rectangular portions like the Temple Church of London. They could not get into *S. Andreas*, but were more fortunate at *S. Columba's* and the *Church of the Apostles*. On Aug. 10th they proceeded up the Rhine to **Bingen**. Stopping at **Bonn** on the way, they visited the *Cathedral*, and Beethoven's birthplace (then a Restaurant) as well as the *Capuchins'* and the *Pfarr* churches. **S. Goar** was stopped at and its church inspected. From Bingen to **Frankfort** where E. J. H. "partook of Wiener Schnitzel and bottled export beer, both very delicious, but felt a little afraid of the bottled ale. The smallest and most inconvenient bedroom I have ever slept in." Sunday morning Service (Aug. 12th) at the *Cathed al*. After Service, whilst walking on the Suspension Bridge, "we saw a respectably dressed, lame young beggar receive alms (in some cases silver money) from upwards of 30 people in little more than a quarter of an hour; and Bob Rogers gave it as his opinion that begging must be a more profitable profession than organ-playing." At the four o'clock service at the *Free Lutheran Church* "the organist played almost exclusively on the Great organ 8 ft. stops. The Gamba seemed rather to interfere with the smooth tone of the other registers. After Service we introduced ourselves to the organist, **Herr Karl Briedenstein**, who kindly showed us the organ. On learning my name, he inquired of Bob if I were the Hopkins who wrote the book on the organ. On being told that was so, he said

he knew the book well ; and that his late uncle (a professor of music in Bonn) who taught him music used frequently to speak to him about me." The heat being so great (it was a cold wet summer that year in *England*) they decided to go no farther south, but to spend the rest of their time in some of the picturesque villages on the banks of the Rhine. **Bacharach, Oberwesel, and S. Goarhausen**, being amongst the number. Sunday, Aug. 19th, was spent at **Cologne**, where at the *Cathedral* High Mass they heard a service by **Haller** which was a remarkably good imitation of XVIIth Century music." The churches of *S. Martin, S. Mary, S. Maria im Capitol* and *Minoreten*, were afterwards visited.

On Aug. 21st they arrived in **Rotterdam** "in such good condition for a substantial repast, that we demolished a rump-steak each, two supplies of peas, two of fried potatoes, and *ten* glasses of the delicious light beer." The remainder of the homeward journey is unrecorded.

The next year (1889) and every succeeding year until 1895, Hopkins spent a week or two of his annual holiday at Norton House, **Midsomer Norton**, near Bath (the residence of his friend the late **Mr. Frederick Bird**, J.P., father-in-law of the present writer). He always enjoyed these visits to Somersetshire, and his walking powers were phenomenal. Many were the whole-day excursions we took together. One of the most enjoyable of these outings (which we ventured upon several times) was to take the train to **Masbury**—a little wayside station on the Mendip Hills (Somerset and Dorset Railway) and then walk down to **Wells**, a distance of three miles or so. There we spent hours and hours in the Cathedral, and simply prowled about the Close, making no end of trespassing incursions into private gardens in order to examine ruined buildings, &c. The ruined **organist's house** had an especial attraction for E. J. Hopkins, and the **Vicars' Close** he was never tired of looking at. **Mr. C. W. Lavington** (the late organist) always gave us a hearty welcome, and upon one occasion, when **Dr. J. Kendrick Pyne** (of Manchester Cathedral) joined



our party, we had the pleasure of meeting **Dr. Davan Wetton** (now of the Foundling Hospital) there. Another time, whilst rambling in a Somersetshire lane near **Doultling**, we came across **Dr. W. G. Alcock**, the present organist of the Chapel Royal, S. James' Palace. On Sundays Hopkins always went to the Early Celebration of the Holy Communion at the Parish Church of Midsomer Norton, and afterwards attended Matins. When attending the Sunday "Choir offices" during holiday times he always claimed and exercised what he called a "Cathedral organist's privilege," namely, the right to leave the church after the third Collect. "Here," he used to say, "the office ended in the first Prayer Book of King Edward VI (1549); and those after additions are by no means improvements upon the older office, and are not obligatory in the case of a lay church-official who may be taking his holiday." But during service time he was exceedingly reverent and devout, and no matter how indifferent may have been the musical rendering of the responses or the psalms, canticles and hymns, he always *enjoyed* the recitation of the office, and never passed any criticism on the roughness of the rural singing. There was not a village church in the entire district for miles round which we left unvisited—there was not an organ, however small and insignificant, which he did not play, or hear played. The organ at Midsomer Norton Church in those days was a small one—with Swell to Fiddle G only—which interested him greatly. It had been originally built by a son-in-law of G. P. England, and Hopkins considered its tone to be extraordinarily sweet and church-like in character. He examined it minutely, and always thought it had been built as a "grinder" and afterwards converted into a "finger" organ. It had an old-fashioned Swell to Great "tumbler"

coupler, and possessed the archaic (but convenient) “shifting action” for stop control. In his early days **Dr. E. G. Monk** (of York Minster), a native of Frome (Somerset), held the appointment of organist at Midsomer Norton Church, where he played upon this old-fashioned organ. After 1895, until his death in 1901, Hopkins spent his summer holiday at **Herne Bay**, where he had erected a small but delightful little villa residence, which he jocularly designated his “pill-box.”

This chapter would not be complete without a passing reference to the many journeys he undertook professionally as Visiting Local Examiner for **Trinity College of Music**.

In connection with these Examination tours the two following communications from him will tell their own story. They also exhibit contrasted specimens of what he used to call his “little men”—the one exulting, the other dejected:—

[POSTCARD TO MISS HOPKINS.]

*Bath*, June 17/95.—Have just completed my first day here. At one o'clock had roast lambe, pease, new potatoes, and *Pilsener*. Ah! ah! ah!



More to-morrow!!!

E. J. H.

[DITTO.]

*Taunton*, 3/6/95.—Have arrived quite safely. Will endeavour to write to you to-morrow when in the train.




No Lager beer to be had!

E. J. H.

## CHAPTER V.

## LITERARY WORK AND MUSICAL COMPOSITIONS.

HE products of Dr. Hopkins' literary activity may be thus classified :—

(1) His monumental work entitled *The Organ, its History and Construction*; the introductory history of the instrument being contributed by his friend, Edward F. Rimbault, LL.D. To this important treatise must be added his exhaustive article on the **Organ**, written for Sir George Grove's *Dictionary of Music and Musicians*, Vol. II, Macmillan & Co., 1880 (three years after the Second Edition of the Organ Book).

(2) Papers read to various learned societies.

(3) Prefaces and introductions to his Temple Service Books, dealing with liturgical matters from a musical standpoint ; and

(4) Letters to musical and other newspapers.

The Organ Book made its first appearance from the publishing house of Messrs. Robert Cocks & Co., New Burlington Street, London, in 1855. A second edition, which appeared in 1877, showed that the entire work had been subjected to a thorough revision, the contents of the appendix (giving detailed accounts of British and Foreign Organs) having received many important additions and substitutions. Dr. Rimbault died shortly before this second edition saw the light, but the correction of the proof sheets of his portion of the work was completed some weeks before his death. This second edition contained 624 pages—an increase



of forty-eight. Some few years before his retirement from the Temple organistship, Dr. Hopkins was approached by the publishers with a view to another revision and re-issue of his book, and the necessary preparation for a third edition was not only begun, but continued for some considerable time. Finding, however, that Rimbault's historical portion needed a great deal of "bringing up-to-date" (especially in the account given of the hydraulic organs of Ctesibius and Archimedes as described by Vitruvius and Athenæus), Hopkins devoted himself so ardently to an exhaustive examination of the archæological side of his subject, that he determined not only to bring out a third edition of "Hopkins and Rimbault" but a smaller *History of the Organ* as well. This latter work, which he intended dedicating to the "Incorporated Society of Musicians," was to have been a kind of "Hand-book" or "Primer" about the size of one of Professor Ebenezer Prout's well-known Augener Series of Text-books. Most unhappily, however, his life was not spared to complete either of these undertakings; and, yet more unfortunately, the mass of manuscript material which he left behind is in such an unfinished condition as to be incapable of being arranged, edited and completed by another hand.

But the *Organ Book*—the second edition of which is now (1908) more than thirty years old—still remains *the* standard work on organ building, in spite of other treatises of a much larger and more pretentious character which have appeared meanwhile; for the reason that every statement, every opinion therein contained is so *absolutely reliable*—being the result of long years of practical experience and thoughtful observation backed up by close intercourse with the greatest organ builders and organ players of his day.

There can be no doubt that the organ book, familiarly known as "Hopkins and Rimbault," brought about a complete revolution in English organ-building methods. Not only did the old-fashioned GG keyboards disappear, but the Pedal organ as a separate and indispensable department of a modern organ was introduced and largely developed; the stereotyped specification of the XVIIIth and early XIXth Century English organ lost its stiffness and was invested with musical life as its tonal scheme of diapason-quality, flute-quality, string-quality, reed-quality and harmonic tone corroboration became gradually built up and diversified. And although by no means the first to advocate the present system of equal temperament in England, "Hopkins and Rimbault" did a very great deal towards the popularization and universal adoption of this most desirable tuning process.

The **Organ Article in Grove's Dictionary** dealt with the instrument both historically and descriptively at considerable length, occupying some thirty-five pages of the second volume. In addition to this longer article, there were—scattered over the pages of the Dictionary—many much shorter ones from Hopkins' pen, each describing some particular item of organ construction. There was also an excellent and suggestive article on the important subject of organ *accompaniment*. The historical portion of the main article on the organ is remarkable for containing the first reasonable explanation of the construction of Bishop Elphege's Xth Century organ in Winchester Cathedral, as described in a quaint Latin poem by Wulstan, a monk who died in 963.

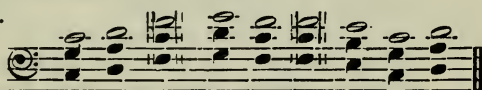
It will be remembered that Wulstan states that this organ had 400 pipes controlled by 40 "tongues" or "playing slides," there being ten pipes governed by each "tongue."

Three organists were required to play upon this instrument, each “managing his own alphabet, striking the seven differences of joyous sounds, adding the music of the lyric semitone.” Dr. Hopkins proposed the following as a possible explanation: As there were three organists, each managing his own alphabet, there must have been three “manuals” (as we should say). Upon these three manuals plainsong was played according to the rules of “diaphony” or “organum”; the principal organist taking the Canto Fermo, his two assistants supplying the accompanying lower parts so:—

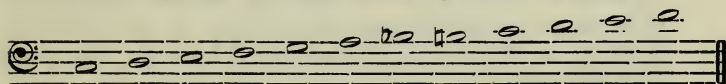
Principal Organist, C. F.

Assistant Organist, I.

Assistant Organist, II.



The scale consisted of seven diatonic sounds with the music of the “lyric semitone” (B ♮) added. As the plainsong of the period required only the following twelve sounds:—



three manuals of this compass would dispose of thirty-six of the notes, and in an organ of ten stops would account for 360 pipes. But probably the “chief alphabet” (or manual played upon by the chief organist) contained four notes more than the other two, viz., A and B *below*, and G and A *above*—corresponding with the “Disjunct or Greater System complete.” This would account for four extra notes and forty more pipes, thus making up the four hundred described by Wulstan. Dr. Hopkins concludes his explanation of the mediæval Winchester organ with the following quaint touch of humour:—

“If the din caused by the zealous organist and his ‘two brethren (religious) of concordant spirit’ was such that the tone ‘reverberated and echoed in every direction, so that no one was able to draw near and hear the sound, but had to stop with his hands his gaping ears,’ which could ‘receive no sound but that alone,’ it is evident that the race of noisy organ accompanists dates much farther back than has generally been supposed, and existed before *lay* performers were heard of.”

Amongst the many interesting papers read by Dr. Hopkins at various times and in different places, the following are, perhaps, the most important:—

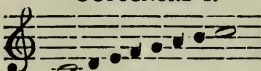
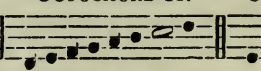
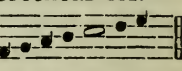
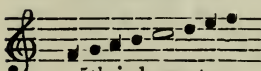
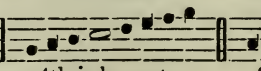
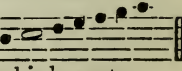
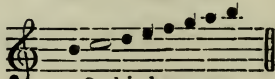


- (1) *The Adoption of the Ancient Octochords in the Construction of Modern Hymn Tune Melodies*, read at Trinity College of Music on Jan. 9th, 1879.
- (2) *Professional and Personal Recollections with Reflections*, read at the First Annual Meeting of the South Midland Section of the "National Society of Professional Musicians" (now the I.S.M.), held at Bristol on Oct. 15th, 1886.
- (3) *The English Mediæval Church Organ*, read at the Monthly Meeting of the Royal Archæological Institute, London, March 1st, 1888.
- (4) *A few words about certain old organ builders and their works, together with certain quaint extracts, etc., from Ancient Parish Registers*, read from the Chair to the Fifth Annual Conference of the National Society of Professional Musicians at Bristol, Jan. 10th, 1890.
- (5) *On an early Seventeenth Century contract for building an organ in the Chapel of Chirk Castle, North Wales, by a hitherto unrecorded organ maker*, read at the Monthly Meeting of the Royal Archæological Institute, London, June 6th, 1894.

These, at any rate, show the scope of Hopkins' lecturing powers and his choice of subject-matter.

**The Paper read at Trinity College of Music in 1879** was a revelation to those who heard it, inasmuch as Hopkins took his audience into his confidence by explaining the melodic construction of many of his own successful Hymn Tunes. The following is a brief *resumé* of the paper:—

The octochords treated were seven in number, being alphabetical ascents and descents from each note of the diatonic scale of C major to its octave:—

OCTOCHORD I.	OCTOCHORD II.	OCTOCHORD III.
		
1st is keynote.	7th is keynote.	6th is keynote.
OCTOCHORD IV.	OCTOCHORD V.	OCTOCHORD VI.
		
5th is keynote.	4th is keynote.	3rd is keynote.
OCTOCHORD VII.		
		
2nd is keynote.		

But, in order to keep these different octochords within reasonable (and congregational) limits, Hopkins considered them as being capable of transposition, each preserving its own particular order of tones and semitones. Thus, if C were chosen as the first note of every octochord, the entire series of seven octochords would appear thus:—

THE KEYNOTE OF EACH OCTOCHORD IS SHOWN BY A SEMIBREVE.

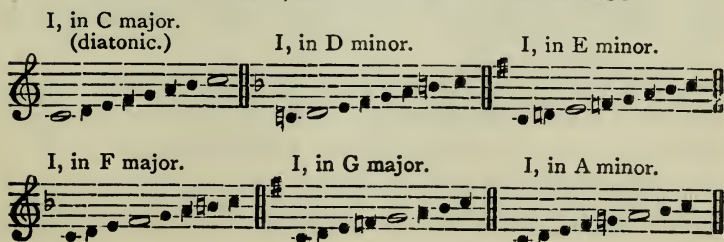


The six most convenient starting-notes or “finals” for a transposed Octochord system would be C, D ♮ (or C ♯), E ♮ (or D ♯), E ♯ and F.

Then again, every note of an Octochord *except the sharpest* (*i.e.*, the note which would require the greatest number of sharps or the least number of flats for its key-signature) could itself be treated as a keynote, the other notes of the Octochord being more or less chromatic in character, or suggestive of modulation according to the way in which they are “accidentalized.” Thus each Octochord could be used in six different keys, three major and three minor. Here is the varied tonal treatment of the series of notes forming Octochords I and II. The keynote in every case is shown as a semibreve:—

#### OCTOCHORD I.

IN VARIOUS KEYS, BEGINNING ON C IN EACH CASE.



## OCTOCHORD II.

IN VARIOUS KEYS, BEGINNING ON D IN EACH CASE.

II, in D minor.      II, in E minor.      II, in F major.

II, in G major.      II, in A minor.      II, in C major. (diatonic).

and so on.

Dr. Hopkins illustrated his lecture by examples of his own tunes. The following may be taken as an example of Octochord II, treated without accidentals :—

OCTOCHORD II.      TUNE—"Waterbeach."  
(in C major).      (No. 24 in W. H. Stocks' Collection).

And here is an example of Octochord II which involves the use of an accidental :—

OCTOCHORD II.      TUNE—"Wraysburg."  
(in F major).      (No. 25 in W. H. Stocks' Collection).

The following tunes by Dr. Hopkins (taken from Mr. W. H. Stocks' collection\* will amply illustrate his treatment of the Octochords :—

\* *Hymn Tunes composed by the late Dr. Edward J. Hopkins, collected and edited by William H. Stocks (Weekes & Co., 2s. 6d.).*



- OCTOCHORD I—"Milford Haven," page 8, No. 18.  
 See also the old tunes "Bedford," "S. David" and "London New."  
 OCTOCHORD II—"Waterbeach," page 11, No. 25.  
 See also "O haupt voll blut und wunden."  
 OCTOCHORD III—"Woodside," page 11, No. 26.  
 See also "S. Bride" and "Laudes Domini" (Barnby)  
 OCTOCHORD IV—{ "Borrowdale," page 18, No. 40.  
 { "Oakfield," page 23, No. 51.  
 See also "Nassau," or "Wirttemberg," in Old *Hymns, A. & M.*, No. 136.  
 OCTOCHORD V—"Feniton Court," page 15, No. 33.  
 See also "S. Stephen," "S. James" and "Adeste fideles."  
 OCTOCHORD VI—"Patteson," page 36, No. 78.  
 See also "Hereford" (Boyce).  
 OCTOCHORD VII—"Chambercombe," page 15, No. 34.

A careful study of the melodies of the tunes referred to above will show that the three following conditions are rigorously observed :—

1. All the notes of the selected octochord are used in the melody of the hymn tune.
2. The melody of the tune *never* travels beyond the upper or lower boundary note of the octochord.
3. No note whatever—except those presented by the octochord itself—is used in the melody of the hymn tune.

Dr. Hopkins concluded his Trinity College paper with the following advice :—

"There is always excitement in meeting with a difficulty, and great interest in striving to overcome it. On this account it becomes a source of real pleasure to successfully try to construct a melody in an octochord which lacks one of the sounds which one has been accustomed to consider as *essential*; and which perhaps further presents a sound in some provokingly awkward place which at first thought one does not know what on earth to do with! To produce as *plastic* what has been presented to us as *rigid*, is a work, which, however small in scale, *may* perhaps be thought worth the occasional effort necessary to its accomplishment, if only as a relief to other kinds of intellectual activity."

The aim of the paper was the awakening of the *intellectual* as well as the emotional vitality of the

young composer ; assisting him to avoid the pitfalls of reminiscent plagiarism by stimulating the *creative* rather than the mere reflective faculty ; and above all, urging him to keep well in sight the practical *use* of hymn tunes, viz., the important part they play in congregational singing.

The success which attended the production of his original hymn tunes in the services of the Temple Church brought Hopkins into great request as an Editor of Hymn tune-books. He edited the music of "The Wesleyan Hymn Book," "The Free Church of Scotland Hymnal," "Hymnal of the Presbyterian Church in Canada," "Church Praise" (Presbyterian Church of England), and the "Congregational Hymnal." In this way various sections of the Christian community outside the pale of the Church of England reaped the benefit of his great experience, and refined ecclesiastical taste.

The *Bristol paper* (Oct. 15th, 1886) has been so frequently quoted from in previous chapters that it needs no further notice here, except to remark that Hopkins said at the end :—

"I should have considered it worth the journey from London to Bristol to read my paper, had it consisted of no more than the seven words with which it concludes, and which I address to the members of this Society :—*Persevere, and may God speed your efforts.*"

He never lost his esteem for the I.S.M. A very short time before his death he expressed his deep gratification that the next Conference would be held in London, and that therefore he would be able to attend it, since there would be no long wintry journey to undertake, in order to join his many professional friends in the Society.

The paper on **The English Mediæval Church organ** was afterwards reprinted from the *Archæological Journal*, Vol. XIV, p. 120, as a large pam-

phlet of 58 pages; it traces the origin and growth of the organ from the time of Julian the Apostate, A.D. 364, to Pepys' Diary, 1667. Dr. Hopkins intended to incorporate the whole of the contents of this most valuable paper into his "Handbook" or "Primer" on the History of the Organ.

The **Bristol Conference paper** of 1890 dealt with the XVIIth Century organ makers, Dallam (of London) and Thamar (of Peterborough); concluding with some humorous quotations from old Churchwardens' accounts, such as the following:—

*S. Mary's, Devizes, 1637.* "Item paid for viij hundred of brick to amend the west window, at ijs. iiijd. the hundred—xvijs. viijd.

*S. Margaret's, Westminster, 1610.* "Item, paid to Goodwyfe Wells 6d, for salt to destroy the fleas in the Churchwarden's pew."

"*That minute,*" remarked Hopkins, "is a satisfactory record that just retribution overtook at least *one* seventeenth Century churchwarden!"

The paper on the **Chirk Castle organ** was founded upon a contract dated the last day of February, 1631, between Sir Thomas Myddleton of Chirk Castle and John Burward,\* organ maker of London. The price agreed upon was £150 in addition to which Sir Thomas presented Burward with a gift of £10. The organ was to consist of:—

"Two settes of keys and two sound boordes and tenne stoppes, all good metall pipes namelie to the upper sett of keyes to be fitted:—

One stopt diapason; one open diapason from Gamut G upwards; one principall for the fore front, paynted and

---

\* Is it possible that this person is the same as **John Burrard** whose bill for repairs to the organ in Westminster Abbey was examined and checked by **Orlando Gibbons**, who remarked, "I know this bill to be very reasonable, for I have already cut him off ten shillings, therefore, I pray you, despatch him, for he hath dealt honestly with the Church." See Bumpus' *History of English Cathedral Music*, Vol. I, p. 90. Gibbons died in 1625.



gilded workmanlike, and inwardly; a Recorder; a small Principall; a Fifteenth; and a Two and Twentieth. For the lower sett of keys, three more of metall, one Diapason; a Principall; and a small Principall.

And that the said Organ shall have three bellowses with two sound boordes, conveyances, Conduittes, Ironworke and all other things fitting for such an Organ well and workmanlike wrought and performed."

This contract, which belonged to one of the descendants of Sir Thomas Myddleton, was borrowed from the owner by Mr. Frederick W. Drake, of the New River Office, and lent to Dr. Hopkins for use at the meeting of the Royal Archæological Institute at which he read his paper.

The **historical prefaces and introductions** to his Temple Service Books not only exhibit a great deal of scholarly research; they also reveal the devout churchman. These were issued at various times as reprints of different portions of the Service books became necessary; the three most important bear respectively the dates: "18, Argyle Square, W.C., October, 28th, 1868"; "November 18th, 1880"; and "23, S. Augustine's Road, Camden Square, N.W., October 5th, 1888."

The 1868 Preface contains the following graceful tribute to Tallis:—

"Tallis's complete setting of the Preces, Responses, Litany, etc., proved so superior in treatment to the combined productions of all other pens—on account of its greater devotional character, religious beauty and expressive appropriateness—that these Responses gradually met with general favour, and after receiving a few minor engraftings, which will be noted in their place, they ultimately were universally accepted and received for use in the Church Festivals. As masterly settings, presenting the use of rich harmony, striking modulation and sweet-flowing melody in combination, they were long held in the highest estimation; but the fact that they possessed the (if possible) still higher merit of carrying with or within them the pure and simple plain-chant adapted to the English Liturgy by Archbishop Cranmer, John Merbecke, and others was, by degrees, almost lost

sight of. . . . The original plainsong has been restored in the following edition of the Festival Responses, as in those for Ferial use."

The 1880 Preface deals largely with the development of the Anglican Chant from the Gregorian Tone by the contrapuntal process of placing the melody of the latter as a Canto Fermo in the tenor part of the former.

The 1888 Preface presents one of the clearest analytical descriptions of the Offices for Morning and Evening Prayer ever written from the historical point of view; it would have done honour to the pen of any one of the most eminent divines of the English Church. Hopkins introduces his subject in the following happy manner:—

"The interest appertaining to everything connected with 'the people's part' of Divine Service has so grown and extended as years have progressed, that the opinion has for some years been entertained that an edition of the Responses might be prepared and issued which, by being preceded by brief historical and explanatory notes in a preface *for reference in spare moments before Service time*, and having suggestive additions embodied in the work itself, to keep alive or heighten the consciousness of the meaning, beauty and contrast of the various portions of the Service at the moment of participation in its celebration might, perhaps, be found neither out of season nor unacceptable at the present time."

Hopkins was always an able controversialist, and wrote frequently to the musical papers upon matters of passing interest. Some of his most important letters were written in opposition to the views expressed by two of his chief contemporaries and personal friends, Dr. Samuel Sebastian Wesley and Mr. W. T. Best.

S. S. Wesley always expressed himself as being "decidedly opposed" to the equal temperament methods of tuning organs. He asserted that while the old system of unequal temperament threw the natural imperfections of the scale into such keys as were least used by performers on the instrument, it made some keys—those most used—as good as possible. Equal temperament spread the defects in smaller

proportions over all the keys, leaving *nothing in good tune*—nothing on which a perfect ear could dwell with pleasure : and as the organ is capable of sustaining musical sounds to any extent, it rendered the imperfection of tuning observable in the highest degree to every musical ear. He communicated this opinion in a letter to *Trewman's Exeter Flying Post* of Jan. 28th, 1863, and followed it up by a letter to the *Musical Standard* of July 1st, 1863, in which he refused to admit that J. S. Bach's "Well-tempered Clavier" was an argument in favour of equal tuning for organs, because the immortal "48" were not composed for the organ ; and that further, Bach almost invariably wrote his *organ* music in the keys best suited for unequal tuning. He further discounted the advocacy of his father (Samuel Wesley) for equal tuning, because the latter had never heard it (!) and he excused his own predilection for the "wolfish" key of E major in his "Wilderness" and other church music on the ground that his "musical thoughts were so influenced by the voice parts that he disregarded the organ tuning." Wesley also strongly objected to "the injury which is being done to organs in country churches by the wanton removal of the four or five semitones below CC ; organs are being deprived of these valuable notes without deriving an equivalent. This is undoubtedly owing to the published Organ Treatise ; and country organists should protest against this mischievous mutilation of their organs."

In his reply to Wesley, Hopkins observed that Continental tourists invariably described in the most rapturous terms the pleasure they had derived from listening to the foreign organs which were all tuned to equal temperament ; that members of church congregations who listened to the equal temperament of their pianofortes at home preferred it to the wolfish character of church organs unequally tuned. He quoted from Forkel's *Life of Bach* passages which proved that the great John Sebastian tuned his own keyboard instruments himself, and was so practised in the operation that it never cost him more than a quarter of an hour, and that his extemporaneous "voluntaries" on the organ were as full of chromaticisms and modulation as were his written works, but were frequently much more free, brilliant and expressive than they. "And," added Hopkins, "if Dr. Wesley be right, Bach wrote a *Chromatic Fantasia* expressly for an instrument on which no practicable chromatic scale existed, and moreover must have been opposed to its being so tuned that it could have one ; and beyond this again, must when at the organ have indulged in enharmonic transition, and yet have objected to the instrument having even a complete series of diatonic scales.



This is the course of reasoning which some would have us place to the credit of the man whose contrapuntal subtleties distinctly prove him to have had the clearest mathematical mind that ever sat on a musician's shoulders."

At the time of the **Conference held at the (now Royal) College of Organists** in 1881, with a view to obtaining greater uniformity in the external arrangements of organs, Dr. Hopkins frequently took the chair at the meetings of organists and organ builders. The discussions, which were of a very animated character, were supplemented by strongly worded letters written to the *Musical Standard*, which was at that time the official organ of the College. In this newspaper controversy Hopkins took a very prominent part—his chief opponent being W. T. Best, who objected to the "C under C" position of the pedals with respect to the manual keyboards as favoured by the Conference. Hopkins wrote in a letter dated March 1st, 1881:—

"If D be placed under C [as advocated by Best], it will certainly assist in the use of the least effective part of the pedal range, and will further assist any sportive organist to twitter on the top F and G of the pedals if he should feel inclined to do so."

Best replied:—

"The goats, we are told, go to the left—so do the organ swells. In the pedal basses of Bach and Mendelssohn the comparative high pitch is a remarkable feature. Mendelssohn uses the range above the lowest octave more frequently than that 'drummy' bass. In Bach's organ sonatas and choral preludes, intended for the use of his pupils, as well as throughout his other organ works, the notes above middle C are more in request than those below. Shocking to relate, Bach also 'twitters on the top F of the pedals.'"

This was a great deal too much for Hopkins' patience. He analyzed the 3rd volume of Peters' Edition of Bach's organ works, the whole of Mendelssohn's organ works, and some forty pages of Henry Smart's organ music, and discovered that in the music thus examined:—

"Bach wrote down to CC 64 times, to DD 112 times, to top E 7 times, and to top F thrice only. Is it necessary to point out towards which extremity of the pedal board Bach inclined? And as he showed so overwhelming a disposition to 'go to the left,' poor Bach apparently is to be classed with 'the goats!' Next, of Mendelssohn. He writes down to CC 33 times, to DD 85 times; but not once up to F or even E. Mendelssohn therefore is another 'goat' and a worse one than Bach. I find Henry Smart writes down to CC about 20 times, to DD upwards of 40 times; but never up to E or F. He therefore is as sad a specimen of the quadruped aforementioned as Mendelssohn."

The Editor of the *Musical Standard* (E. H. Turpin) having stopped the correspondence at this crucial point, Best's final reply to Hopkins was a curiously polite one. In his organ *Toccata in A*, published about this time, he wrote a long sustained note for the very top of the pedal-board, adding above it this quasi-scriptural greeting:—

ALL HAIL: E. J. H. !

In May, 1893, Dr. Hopkins became Senior Editor of *The Organist and Choirmaster*, having for his colleagues his old friends Dr. C. W. Pearce and Dr. C. Vincent, and retained this position until his death. Every month he carefully edited the "Organ News" column. He also wrote several articles for the paper, the most important being "Anglican Pointing," "The Peoples' part in the Liturgy," "The Instruction of Chenaniah," and a sketch of the "Early Days of the Royal College of Organists."

Dr. Hopkins' **Church music** has been already described in previous chapters. We have now to consider his **organ music**, and two secular compositions. His organ music consists of:—

ASHDOWN—Four Preludial Pieces.

WEEKES—Three Sets of Short Pieces:—

Set 1. Siciliano in G; Allegretto con grazioso in B♭;  
Allegretto Cantabile in D.

Set 2. Andante Piacevole in B  $\flat$  ; Andante grazioso in E  $\flat$  ; Dolce Cantabile in A  $\flat$ .

Set 3. Diapason piece in C ; Andante cantabile in F ; Andante grazioso in E.

Andante grazioso (composed for the opening of Willis' great organ in the Royal Albert Hall, July 18th, 1871).

Organ Sonata in A (dedicated to the Royal College of Organists). Allegro moderato ; Adagio Cantabile ; Allegro Finale.

Two Voluntaries—Allegretto grazioso in A  $\flat$  (composed for his jubilee at the Temple Church, May 5th, 1893) ; Introductory Voluntary in G.

Fourteen Selahs or short organ postludes for use after the Psalms.

VINCENT MUSIC CO.—The Hopkins' Album of Organ Music (his last thirteen compositions):—

Prelude in D ; Introductory Voluntaries in A, D, A, D, G, C ; Prelude in G ; Communion in D ; Adagio grazioso in E ; Funeral March in F minor and major ; Improvization in E  $\flat$  ; Selah in A.

This is but a small output for so long a life ; but it may truly be said that what is lacking in quantity is more than atoned for by the superlative quality of every single piece in the above list. In this superb organ music we see the influence of the intellectual environment of his daily round and common task as organist of the Temple Church, where for more than half a century he played to what is perhaps the most cultured congregation in the world. There is an academic atmosphere which we vainly look for in the organ music of any of his contemporaries ; and this is felt in the calmly-studied intricacy of the part-writing, the well-balanced modulation schemes, the carefully thought-out invention, imitation, development and ornamentation of the ever-melodious subject matter, and those cleverly-contrived combinations of themes which could only be the result of patient (and at times *laborious*) forethought. Other writers (such as Henry Smart) may indeed be said to carry their



hearers along by the sheer force of passionate impromptu emotionalism ; but in Hopkins' music —although he was an extempore player of the very first rank—we hear emotional music produced not so much on the spur of the moment, as after matured planning, much reconsideration, and not unlikely a lavish expenditure of “midnight oil.” Yet this music never “smells of the lamp.” Far from it ! Hopkins was artist enough to be able to conceal art by art. Here, for example, is a melody which certainly appears to bear the hall-mark of freshness and spontaneity :—

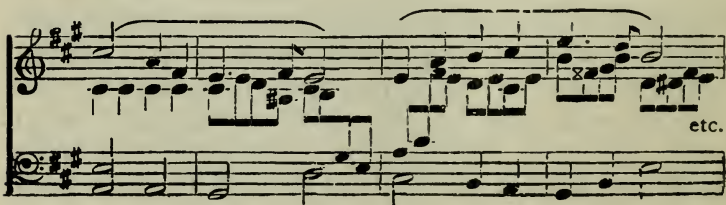
*From the Sonata in A.*



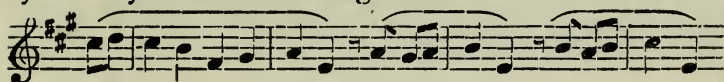
Here is another of quite a different but equally emotional calibre :—



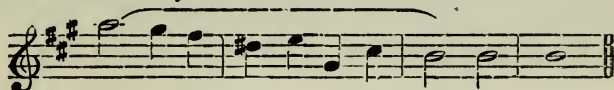
Yet, when we afterwards hear these two melodies in combination, the effect is perfectly natural and free from pedantry. The themes seem to be inseparable :—



Or again, there is nothing further to be desired in the graceful beauty and charming melodic symmetry of the following theme :—



The same may be said of this one :—



Yet how naturally these two independent melodies seem to *embrace* each other :—

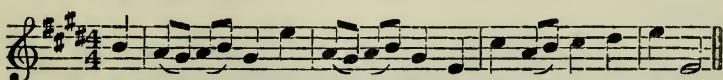


Examples of felicitous combination such as these could only be the product of matured study, enlightened forethought, and consummate contrapuntal skill.

I have met with only two secular compositions by Hopkins. These are :—

1. "Chloe and Corinna." Choral Song (Novello, *Musical Times*, No. 252).
2. "Welcome to our Festival." Chorus for female voices, S.S.A. (Weekes).

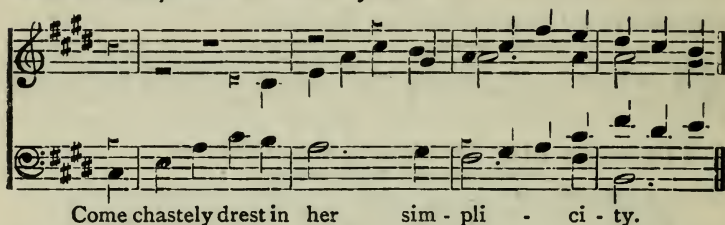
Of these, the former represents the composer in what is evidently an early period of his career. The words are taken from *The Arundines Cami*. The music opens in a sprightly manner with the following theme :—



With jew-ell'd hair, and rib-bons rare Co-rinna woos each lov-er.

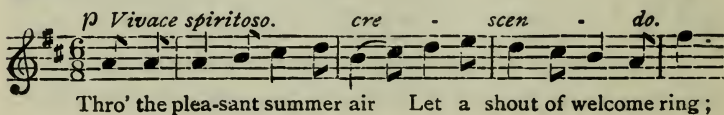
which is recapitulated towards the end of the piece

by the following introductory passage, well worthy of the composer's later style:—



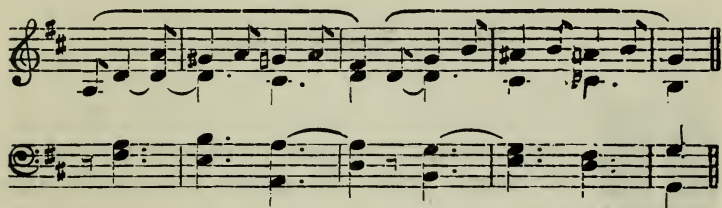
The latter, which reveals a much more matured style of writing, was written for a Bazaar held in the Botanical Gardens, Regent's Park, which had been organized for the purpose of raising funds for building a large light room for modelling-students at the Royal College of Art, Queen's Square, Bloomsbury. **Her Royal Highness Princess Louise** who opened the Bazaar, was so pleased with this musical greeting, that she asked for it to be repeated. This was done, and then the Princess expressed a wish that it might be sung a *third* time—later in the afternoon when the **Princess of Wales** (now Her Majesty Queen Alexandra) was expected to be present. This third performance was however rendered unnecessary by a telegram from the Princess of Wales expressing regret that an unforeseen engagement prevented her from coming. Hopkins conducted his music on this occasion, and the pianoforte accompaniment was played by one of his pupils, a daughter of Dr. Beevor of Harley Street.

Although by no means identical, the theme of this melodiously conceived chorus *reminds* one of Sterndale Bennett's opening chorus in the *May Queen*:—





The music is tinged with the same vernal freshness (so to speak) of the English Spring and early Summer-time. A delightful modulation to the Subdominant key for the second episode well deserves quotation in spite of its consecutive fifths ; it is written for pianoforte alone :—



This charming chorus might be revived with considerable advantage by present-day school and other choirs of female voices.



## CHAPTER VI.

## PUBLIC RECOGNITION.

**T**H followed, as a matter of course, that the surpassing excellence of the work done by Edward John Hopkins met with the recognition it so amply deserved. At the early age of 22, he became (in 1840) one of the pioneers of the *Musical Antiquarian Society*, for which he edited books of madrigals by Bennett and Weelkes; he was also one of the first members of the *Handel Society* in 1843, and at the age of 33, he became (in 1851) a member of the *Royal Society of Musicians*. The next year witnessed his election as an Associate of the *Philharmonic Society*, although somewhat strangely, it was not until 1864 that he became a member of that distinguished body. The same year he became one of the founders of the (now Royal) *College of Organists*, where for many years he was a member of the Council, Examiner, Trustee and occasionally Chairman at its banquets. He retired from the College in 1889, and was not a member at the time of his death. In 1871 he was elected a Hon. Member of the *Royal Academy of Music*. In 1872 he became one of the founders of *Trinity College of Music*, and retained his connection with the College (where he was, at different times, Member of Council, Examiner, and Lecturer) to the end of his life. He was an original member of the *Musical Association*, and a member of the *Royal Archæological Institute*, from the meetings of which he was rarely absent. He was also one of

the first London musicians to join the "*National Society of Professional Musicians*" (now the "Incorporated Society of Musicians"). For some considerable time he was a member of the Council of the *Plainsong and Mediæval Music Society*. For many years—in fact up to the time of his death—he was Professor of the organ at the *Royal Normal College for the Blind*, Norwood; and he succeeded the late Professor Sir G. A. Macfarren, as Examiner in Music to the *London Society for Teaching the Blind*, at Swiss Cottage, London, N.W., but he only retained this last-named position for a year or so, resigning in favour of one of his pupils, who followed him in this pathetically trying position. It is a matter for regret that neither of the two older Universities—Oxford nor Cambridge—saw the way to offer him the degree of Mus. D., an honour for which he was so admirably fitted, and upon which his talents could only have shed lustre. It was not until 1882—at the age of 64—that he received his Doctor's degree from the hands of the Archbishop of Canterbury. The circumstances connected with this event are best told in Dr. Hopkins' own words:—

"One Saturday afternoon, just as the weekly choir rehearsal was closing, Dean Vaughan, Master of the Temple, entered the church, and calling up to me in the organ loft, said, 'Mr. Hopkins, if you can kindly spare me a few minutes, I shall be glad to speak with you in the Vestry.' I at once descended, when the Master said, 'I wished to see you in order to tell you that the two Honourable Societies have recommended you for the Degree of Doctor in Music, and they will bear all the expenses. I have been in communication with my friend the Archbishop of Canterbury [Dr. Tait] on the subject, who (on reading your name) said he had heard many 'exercises' from your pen, as your music had been frequently sung in his Cathedral, and he at once granted the diploma. It only remains, therefore, for me to enquire whether it will be agreeable to you to accept it.' I replied, 'Really, Mr. Dean, I am taken quite by surprise; this is the first time I have heard anything on the subject.'



The Dean smilingly said, 'That is what I hoped might be the case. Then I may tell the Benchers that you consent.' 'I shall, of course, be only too proud to do so.' 'Very well! Now I have a favour of a personal nature to ask, which is, that you will allow me to present you with your Doctor's gown and hood.' "

Two years later, he celebrated his **Jubilee as a Church Organist**, having been appointed to Mitcham Church in 1834. On November 18th., 1884, a large number of his friends entertained him at a dinner to commemorate the occasion. The late **Professor Sir George A. Macfarren**, who occupied the Chair, handed to the guest of the evening a purse of money, and an album containing the signatures of the subscribers. The album bore the following inscription:—

"PRESENTED to Edward John Hopkins, Esq., Mus. D., together with a purse containing two hundred and thirteen guineas, in the Jubilee year of his career as a Church organist, by friends and admirers (whose names are appended) to mark the appreciation of his successful efforts in promoting the advance of the Arts of Organ-playing, Organ construction, and Church Music generally; and to testify their high admiration of Dr. Hopkins' amiable character and private worth."

The large list of "friends and admirers" included the names of the most eminent musicians of the day.

In proposing the toast of the evening, Sir George Macfarren alluded at length to Hopkins' literary work, remarking of the article in Grove's Dictionary that in it "not only was unfolded the story of the organ during a period of over 2000 years, but there was made known what might be called the physiology of the instrument." And in speaking of Hopkins' Church Music, Sir George gave him credit for being one of the first to introduce dramatic interest into Services and Anthems by the judicious employment of modern chromatic harmony involving the use of unprepared discords, &c.

In his palmy days as an organ-player, Dr. Hopkins' services were in great request all over the country as a recitalist. It is interesting to recall the fact that at the *first Monday Popular Concert*, given on the evening of Feb. 14th, 1859, he played two organ solos:—

(1) Prelude and Fugue in C minor, Mendelssohn.

(2) Fugue in B<sup>2</sup> from the Service (Magnificat), Mendelssohn. The evening's programme consisted entirely of works by Mendelssohn, the 50th Anniversary of the birthday of that great composer having taken place eleven days before the concert.

Dr. Hopkins' **Jubilee at the Temple Church** was thus gracefully announced by the Treasurers of the two Honourable Societies writing in the names of their respective Inns, in the "Anthem Paper" for May, 1893; copies of which were distributed in the seats according to usual custom:—

"On Sunday, the 7th of May, 1843, Dr. Hopkins first took his seat at the Organ of the Temple Church. The music of the Anthem for the Morning Service, and of the *Magnificat* and *Nunc Dimittis* for the Evening Service of Sunday, the 7th of May, 1893, have been composed by Dr. Hopkins for the special occasion of his Jubilee.

ALFRED WILLS, TREASURER, MIDDLE TEMPLE.

ALFRED GEORGE MARTEN, TREASURER, INNER TEMPLE.

The Anthem thus referred to was *The Lord is full of Compassion and Mercy*, written for Tenor Solo (sung by Mr. Henry Piercey) and chorus. It was greatly admired. The *Magnificat* and *Nunc Dimittis* in C, specially written for his Jubilee, were intended by him to be a continuation or completion of the Morning Service in the same key which he produced for the re-opening of the Temple Organ in 1878; the music is equally meritorious, and did honour to the occasion. A third novelty was also heard for the first time on this memorable Sunday—it was an *Allegretto Grazioso* in A flat, for the Organ.

which he composed for the occasion and played as an introductory voluntary. The Sermon at the Morning Service was preached by the Master of the Temple the **Very Rev. C. J. Vaughan, D.D.**, Dean of Llandaff, who said :—

“It is exactly fifty years to the day since the grand old organ was first touched by the master hand which has given its fruitful years to the service of the sanctuary. To-day we are permitted to celebrate that occasion, and the nature of the service, and the mode of its rendering alike justifies, deserves, demands an ample acknowledgment. Power, abjuring display, an exquisite skill which knows how to swell without drowning, how to lead without forcing, are the characteristics of his genius ; and whether at the organ, or in directing the offices of the choir, he has enabled us to witness an art which can conceal art in public worship, and cause the worshippers to confess as they leave the portals of the Temple, ‘It is good for us to have been here.’”

On the afternoon of Tuesday, May 16th, a large congregation assembled in the Temple Church to listen to an organ recital given by Dr. Hopkins at which he played his Sonata in A (dedicated to the Royal College of Organists). After the recital the large body of distinguished people who had been present, re-assembled in the Middle Temple Hall, when the Doctor was presented with a magnificent silver tea and coffee service bearing the following inscription :—

PRESENTED, together with a purse of 100 guineas to Edward John Hopkins, Esq., Mus. D., by the Societies of the Middle and Inner Temple as a mark of gratitude and esteem, on the completion of 50 years, during which he has presided at the organ of the Temple Church, and in recognition of the zeal, ability, and distinguished success with which he has discharged the duties of Organist, Teacher of the Choir Boys, and Director of the Choir, May, A.D. 1893. ALFRED WILLS, *Treasurer, Middle Temple*. ALFRED GEORGE MARTEN, *Treasurer, Inner Temple*.

At the same time, three of the choir boys, Leslie, Minnion, and Watkins came forward and on behalf of the whole of their number, presented Dr. Hopkins



with a handsome diamond-shaped scarf pin, containing twelve pearls with a diamond in the centre, which the senior boy felicitously said was emblematic of their twelve selves and their master.

The letters of congratulation which he received upon the occasion of his Jubilee at the Temple Church were multitudinous; they came from members of the two Honourable Societies of the Temple, from old pupils, and from professional friends many of whom were of long standing. Many of the Benchers wrote in a most kindly way, recording in well chosen words their sense of indebtedness to him for the artistic and devotional way in which he had performed his church duties for the last half century. The Reader (afterwards Master) of the Temple wrote:—

“The Glade, Branch Hill, Hampstead.

May 6th, 1893.

MY DEAR FRIEND.—Will you accept the accompanying little bit of silver as a memorial of this most interesting and touching anniversary, and your old friendship, which, though only a little more than half as long as your memories of the Temple Church extend, is yet, as human things go, a long one—and to me, one full of happiness and profit. You would not like me—for you are a modest man—to enlarge upon all we of the Temple owe to you, for your work in connection with the Church. I might go farther, and say your work for the Church of England—for no living man has done more to raise the standard of all that is reverent and beautiful in the conduct of Divine Worship, than you have done. Most surely you can look back upon that work of fifty years with a justifiable thankfulness and satisfaction. I would only now add my own personal gratitude to you for the pleasure your fellow labour and your friendship have been to me all these years—and my earnest hope and prayer that you may be spared long to contribute to the noble and blessed work which we all trust the Temple Church has done, and is doing for those who worship within its walls. Believe me, dear Doctor, always gratefully and affectionately yours,

ALFRED AINGER.”

The “little bit of silver” was a handsome

inkstand inscribed:—"With true affection and respect from Canon Ainger."

A former member of the congregation sent these original verses:—

"For fifty years"—the ancient Hebrew measure  
Of toiling, followed by a joyful rest—  
Thy hand has guided with its skilful leading  
Such as thy heart approved to be the best.

"Through fifty years" of changing light and shadow  
All the deep music of thy life has proved  
Its altered harmonies that have arisen  
And, in their fair creation, forth have moved.

"Brighter and brighter" through the "Peace that passes  
All understanding" may thy pathway be,  
Full of deep joy, and rich unclouded blessing,  
—"Until the day breaks, and the shadows flee."

L. J. MEADOWS.

His old pupils congratulated him in a perfectly affectionate way. Thus, **Alfred Hollins** wrote:—

"I shall always think of you as my example, and I trust as I get older I may prove as genial and warm-hearted as my dear master. I wish I could convey to you, my dear Dr. Hopkins, how much I feel I owe to you. You have given me so many kind hints and so much encouragement. If I can treat my pupils as you have treated me, then I don't think I can go far wrong . . . I thank you more than I can say for all your fatherliness to me."

Another pupil—one to whom he had often unburdened his heart concerning the many disappointments and trials which crowded upon him in his later years (particularly at the very time of his Jubilee) wrote:—

"The outside world little knows what a triumphant power of inspiration has been given to you. They hear the sweet melodies, the grand harmonies, and the magical changes of tone-quality which one and all have ever characterized your God-given power of improvization; but they do *not* know how torn and sorrowing has but too often been the heart which has poured forth such exquisitely beautiful organ-music. In this respect, God has called you to tread the path of isolated

tribulation traversed in many similar respects by Beethoven. But may your future years be brighter as they come and go ! and may all the dark clouds and shadows be left behind : God bless you, my dear Doctor."

Yet again :—

"No one rejoices more to hear of your well-earned honours than your old pupil, **Thomas Andrews**" (Guildford).

And again :—

"An old pupil and one who is very much indebted to you for a great deal of both professional and personal kindness.

**B. Agutter."**

Amongst letters from old professional friends and others, the following must have touched him very deeply :—

"64, Hatcham Park Road, May 8th, 1893.

DEAR DR. HOPKINS.—I see your age is 75, I am 77 in August. I look back to our young days when we were boys together at Hawes's. It would give me great pleasure if I could see you and pay my respects to you, but fear it would be more than I could manage, as I am not strong. . . . I remain, yours very truly,

**H. V. Lewis."**

The then Director of the Royal College of Music wrote as follows :—

"Lower Sydenham, S.E., May 6th, 1893.

MY DEAR HOPKINS.—To think that you have been for 50 years playing your instrument in that dignified refined style and perfect taste of which you are such a great master to the most intellectual congregation in the world, is surely a subject of great congratulation to anyone who thinks of the influence of music in the right way ; and as your old and humble friend of so many years, I heartily wish you joy upon it. . . . Believe me to be, my dear old friend, always your sincere admirer, **G. Grove."**

The following is highly characteristic of the writer :—

"King's Field, Cambridge, 7-5-93.

MY DEAR DAD.—*Many Happy Returns of the Day*—(i.e. your Jubilee) think of that—why you and poor old Methuselah would (at any rate) be chums. Never mind that ; you would hold the winning card, because you would put him down at the keyboard and bowl him straight over—as I



*know you can most of us* (except of course the young amateur or professional ; *they* can never be beaten).

God bless you, old Dad ; and I hope you will for many years *shine* (as none of us can shine) in your glorious position, which you have yourself made, and *may your powers never grow less* is the wish of us all. Good-bye, God bless you, with love from us all, yours affectionately **Arthur."**

P.S. (outside the envelope).—"S. sends love to all. Forgot it. My hat !"

Quite as interesting letters were also received from the Rev. Dr. W. S. Sparrow Simpson, Dr. (now Sir) G. C. Martin, Mr. (now Dr.) W. H. Cummings, Dr. C. Vincent, and Messrs. A. T. Walmisley (a grandson of Thomas Forbes Walmisley), Thomas Dyson (of Windsor), G. H. Gregory (of Boston), F. H. Burstall (of Liverpool Cathedral), J. Barrett (of Bristol), Henry Piggott (of Alton), James Higgs (of S. Andrew's, Holborn), Alfred J. Eyre (of the Crystal Palace), F. Weber (of the German Chapel Royal, S. James), and many others.

Yet one more noteworthy "recognition." A description of the touchingly beautiful farewell scene between Drs. Vaughan and Hopkins, when the former after a serious illness finally left the Temple to take up his residence at the Deanery, Llandaff, in 1894, will be of interest in this place. It is contained in the following letter addressed to Miss Hopkins, from the residence of an old friend, Mr. George H. Robinson, Mus. B., where E. J. H. was staying for a few days in the Easter week of that year :—

"Charterhouse, Godalming, March 27th, 1894.

MY DEAR OLD LADY.—The incident that occurred at the Temple on Sunday morning last—Easter Sunday morning—was one that will never be effaced from my memory.

On reaching the church, a messenger informed me that the Master wished to see me ; therefore, I went at once to his house. On entering the sick chamber, the dear good Dean, with a sweet affectionate smile on his countenance, feebly

raised his arms and received my hands in both of his. My nerve utterly broke down, and he, seeing that, hopefully said, 'I *may* see you again. Continue in the course you have been so long following: improve you cannot.' Then, offering up a prayer to God in my behalf, he placed his hands on my head and gave me his blessing. Those hands from which I had for so many years been receiving the Holy Communion (I hope to my unspeakable benefit), I convulsively seized and kissed many times, and then—the dear Master and I parted. My heart felt very full all day, yet I think the Services, nevertheless, went more than usually well. Love to all from your ever affectionate Pater,

EDWARD J. HOPKINS."

Could any letter reveal a higher phase of churchmanship than this does?



## CHAPTER VII.

## RETIREMENT AND DEATH.

**E**ARLY in the spring of 1898, Dr. Hopkins was made *honorary* organist of the Temple Church, and given a retiring pension to the extent of his full salary: **Dr. H. Walford Davies** (the successor of Dr. Charles Vincent at Christ Church, Hampstead, and an ex-scholar of the Royal College of Music) being appointed organist in his stead. Dr. Hopkins' last official appearance at the Temple was thus announced in the "Anthem paper" of the day:—

"*May 8th, 1898.*—On this day Dr. Hopkins, the honorary organist, will preside at the organ, the previous day being the fifty-fifth anniversary of his first service at the Temple Church."

There was a crowded congregation at both services, the following being the list of music played and sung:—

## MORNING SERVICE.

<i>Introductory Voluntary</i> , Adagio Cantabile in D ..	E. J. H.
<i>Te Deum and Jubilate</i> , Hopkins in A.	
<i>Anthem</i> , "The King shall rejoice" .. .. .	E. J. H.
<i>Hymn before Sermon</i> , "Nearer, my God, to Thee" (Tune "Whiteford") .. .. .	E. J. H.
<i>Concluding Voluntary</i> , Allegro moderato in A ..	E. J. H.

## AFTERNOON SERVICE.

<i>Introductory Voluntary</i> , Allegretto grazioso in A flat	E. J. H.
<i>Cantate and Deus</i> , Hopkins in A.	
<i>Anthem</i> , "God Who commanded the light to shine"	E. J. H.
<i>Hymn before Sermon</i> , "Lead us, Heavenly Father lead us" (Tune "Feniton Court") ..	E. J. H.
<i>Concluding Voluntary</i> , Allegro Finale in D ..	E. J. H.

The National Anthem.



On this occasion, in spite of his age, and the emotional influence of his official "Nunc Dimittis," his extemporaneous preludes to the anthems were in his best form, and most worthily upheld the finest traditions of the place. His old friend **Canon Ainger** (then Master of the Temple) preached in the morning, and concluded his sermon (based on S. James i. verse 17) with these words:—

"I lay stress upon the special *quality* of the obligation our dear and valued colleague has put upon us—the special service that he has rendered to the music of this church far beyond even that of a rare technical knowledge and instrumental execution, and an even rarer gift of melodic invention. The quality I speak of—and I will rather call it a *grace* than a quality, for it is, in the deepest, truest sense, a 'spiritual gift,' as much as those reckoned up by S. Paul—is the grace of invariable self-suppression, of the subordination of musical display to the highest purpose of Divine Worship. If we, my brethren, have ever fallen into the error of mistaking the purpose for which the Divine 'gift' of Sunday was instituted, it was never from our organist that we learnt it. It is from the *devout* among our congregations, not the *undevout*, that I would seek the fitting tribute to the worth of his long service. They will tell you (as they have often told me) that church was to them 'a little heaven below,' just because they were never tempted by anything in the music they heard there to give to man's art or skill a higher place in their affections than to that atmosphere of reverence, of spiritual loveliness, and of spiritual comfort which such art and skill shed abundantly around them. For this gift of his, and for all we owe to it, we tender to our friend our heartfelt gratitude and affection."

Noble words! But well deserved. They must have fallen on the ears of the aged musician who listened to them with a wonderful sense of calm repose and perfect peace. And thus the long day closes for him. The burden and heat of his heavy noontide task are now over. At the end of the service, many of the benchers and upwards of a hundred church organists and choirmasters, with other musicians who had formed part of the congregation, remained in their seats until the

Doctor had finished his postlude. Then, gathering in the ancient western porch of the church, they saluted the venerable organist as he proceeded to the Temple gate ; where he was presented by some ladies who were members of the congregation, with a beautiful silver salver suitably inscribed. Visibly touched by the many manifestations of personal respect and appreciation which were so lovingly and spontaneously bestowed upon him, the aged man passed beneath the shadow of the old Temple gateway for the last time as organist of that historic church—into the quiet afterglow of the gentle westering sun.

Three more years of retired studious existence lay before him—ere the final rest came. These were not idle years by any means. Every morning between five and six saw him sitting up in bed busily writing—during the winter months by candle-light—at either his “Hand-book for the Organ,” or the third edition of “Hopkins and Rimbault.” Considerable surprise has often been expressed that neither of these works were ever published. But those who were privileged to peep behind the scenes, saw chapter after chapter of more or less completed literary matter ruthlessly consigned to the waste-paper basket because, perhaps, some previously unknown (or overlooked) historical fact had been discovered by the patient author, which he deemed of sufficient importance to cause an entire revision or re-adjustment of all his previous evidence and deductions ; regarding this as absolutely necessary if his work was ever to attain that high-water mark of *accuracy and reliability* he so earnestly strove to reach. Hopkins never “rushed into print” blindly and inconsiderately, consequently he had little or nothing to retract or alter. Perhaps in no department of his work was this capacity for patient *accurate* labour more

clearly seen than in his antiquarian investigations. He would spend many long hours in libraries and museums, hunting through volume after volume for one small item of information, trifling in itself, perchance, to the uninitiated un-enthusiastic onlooker; but (to him) teeming with interest as a fact of the highest possible importance in determining the true position and historical bearing upon the proper chronological order of the various stages which, through the long centuries, have marked the growth of the art of organ building.

Two of his last utterances on the subject of organ building may, perhaps, be here mentioned. In a **Chat about Organs**, which appeared in the columns of the *Church Family Newspaper* for 1899, the following conversation is reported to have taken place during an "interview" with a representative of that paper:—

" 'The *largest* organs are not always the *best* organs are they? '

'Not necessarily. Nowadays some organs are of so powerful a construction that it is not always easy for the voices of the choristers to hold their own against them.'

'Is that because they are so *large*? '

'Well, it is not so much a question of *size* as you might suppose. Even a century ago some organs were made of a very large size indeed, but they were *voiced more moderately* than modern organs, so that almost any amount of organ could be used as an accompaniment without overpowering the voices. It comes to this. An organ, regarded as an instrument in the abstract, may occupy a very high position indeed, but it does not always entirely subserve the primary object for which it is introduced into places of worship—viz., *to accompany the choir or congregation.*'

'But not *all* organs are built for that purpose? '

'Of course organs built for town halls and edifices of that kind are chiefly intended for organ recitals, and they have not to consider the question of accompaniment. But even in town hall and concert-room organs I have noticed that the power to which they attain is often gained *at the expense of quality and mellowness of tone*. Organs of this kind have only sprung up within the last fifty years.' "



In *The Organist and Choirmaster* for March 15th, 1899, he appended the following editorial note to a correspondent who had been advocating the following scheme for a small Pedal organ of two stops only, concerning which he desired the editors' opinion :—

1. Open Diapason, 16 ft.
2. Bourdon, 16 ft., with (if thought desirable) a Pedal Octave Coupler.

E. J. H. replied thus :—

“When the CC manual compass was first adopted in this country, some sixty years ago, it was the custom to insert an ‘Open Diapason, 16 ft.’ as a Pedal Bass, even when there was only *one* stop. The four progressive schemes for Pedal organs (graduating from small to large) which seem to have been the most generally accepted within the last few years, and justly so, having regard to the exigencies of *height*, *space*, *cost* and *practical utility*, are the following :—

(1)		(2)		(3)		(4)	
	Ft.		Ft.		Ft.		Ft.
1 Bourdon,	16	1 Bourdon	16	1 Op. Diap.	16	1 Op. Diap.	16
		2 Octave	8	2 Bourdon	16	2 Bourdon	16
				3 Octave ..	8	3 Octave ..	8
						4 Reed ..	16

On these it is scarcely possible to improve.”

During the last three years of his life he spent the whole of the late spring, summer and early autumn at what he called his “pill box,” a charming little villa in High Street, Herne Bay, Kent, known as “Kendal Lodge.” The rest of the year he resided at No. 23, S. Augustine’s Road, Camden Square, London, N.W., where he died.

In addition to his literary labours in connection with the two books named above, he kept up his congenial work as Senior Editor of *The Organist and Choirmaster*, contributing to its columns every month his own especial page of “Organ News.”

His keen relish for simple honest fun never deserted him to the very last, his real zest for humour enabling him at any moment to put graver

matters aside, and to become once more as boisterously funny as a little child.

He was a great frequenter of second-hand book-stalls, standing about them for a considerable time utterly regardless of the weather. His discerning eye often lighted upon insignificant and shabby looking volumes which were of untold value to him in his antiquarian researches and other literary work. In fact, it was an unwise indulgence of this long ingrained habit on a bitter December day which was the means of giving him the chill which ultimately led to his death. He was taken ill on the very first day of the New (Twentieth) Century, Jan. 1st, 1901, but his wonderfully strong constitution enabled him to rally so often, that scarcely any of those who watched him thought that the end was as near as it really proved to be. He was conscious almost to the very last, and even when speech failed him, he still gave undoubted signs that his mind was wandering amidst a host of musical memories and habits. Those who stood around his dying bed saw his hand moving rhythmically as though giving the time to his choristers at rehearsal; now and then he would make movements as though he were playing on organ keyboards and changing their stops. Some of the last audible words he uttered were portions of the Church of England Liturgy—especially the Psalter—which he loved so well, and to which so many of his noblest inspirations are wedded. It was thus that he passed from this life into the next on Monday morning, Feb. 4th, 1901. Those who saw him sleeping his last sleep, marvelled at the tranquil beauty of his face—it was almost as though it awaited baptism rather than burial. But the conflict was over, and he could say, with the Psalmist, “O what great troubles and adversities hast Thou shewed me! and yet didst Thou

turn and refresh me : yea, and broughtest me from the deep of the earth again. Thou hast brought me to great honour : and comforted me on every side. Therefore will I praise Thee and Thy faithfulness, playing upon an instrument of music."

All that was mortal of him was laid to rest beneath the snow-clad earth at Hampstead Cemetery on Saturday, Feb. 9th. The first part of the funeral service was sung at the Church of S. Thomas, Camden Town, in which parish he had lived and died. While awaiting the arrival of the body, the choir of the Temple Church, under the able direction of his successor, Dr. H. Walford Davies, sang the anthem, "The Lord is full of compassion and mercy," written for his Jubilee Service in May, 1893. The clergy and choir met the body at the door of the church and sang the opening sentences of the Office to Croft's thrilling processional music. Psalm XC was taken to his double chant in F, and after the lesson had been read, his two hymns, "Leave all to God" (Tune, *S. Wolstan's*) and "Nearer, my God, to Thee" (Tune, *Whiteford*) were sung. The choir then left their places singing *Nunc Dimittis* to his well-known single chant in E. They formed up in line on each side of the aisle, and the coffin was carried through their ranks. The floral tributes were numerous, one of the most touching being a wreath of evergreens gathered by some of his blind pupils of the Royal Normal College, Norwood, from shrubs which bordered the path he trod through the grounds to give his organ lessons. At the conclusion of the service at the graveside, the choir of blind students from this college sang the hymn, "God is Love : His mercy brightens," to the tune *Caritas* with pathetic effect. The funeral was attended by a large number of musicians and



other friends, including the organists of S. Paul's Cathedral and Westminster Abbey, and deputations from the Royal College of Organists, Trinity College of Music, the Royal Academy of Music, the Royal College of Music, the Royal Normal College for the Blind, the Union of Graduates in Music, the Incorporated Society of Musicians and the Guild of Organists.

Memorial services were held at Exeter Cathedral, S. Mary Magdalene's, Taunton, S. James', Macclesfield, S. Saviour's, Clapham, and other churches. It was generally felt that a master had that day been taken from the world of English Church Music—the last of the great school of which he himself was so worthy an ornament.



INSCRIBED TO DR. W. H. CUMMINGS, F.S.A.,  
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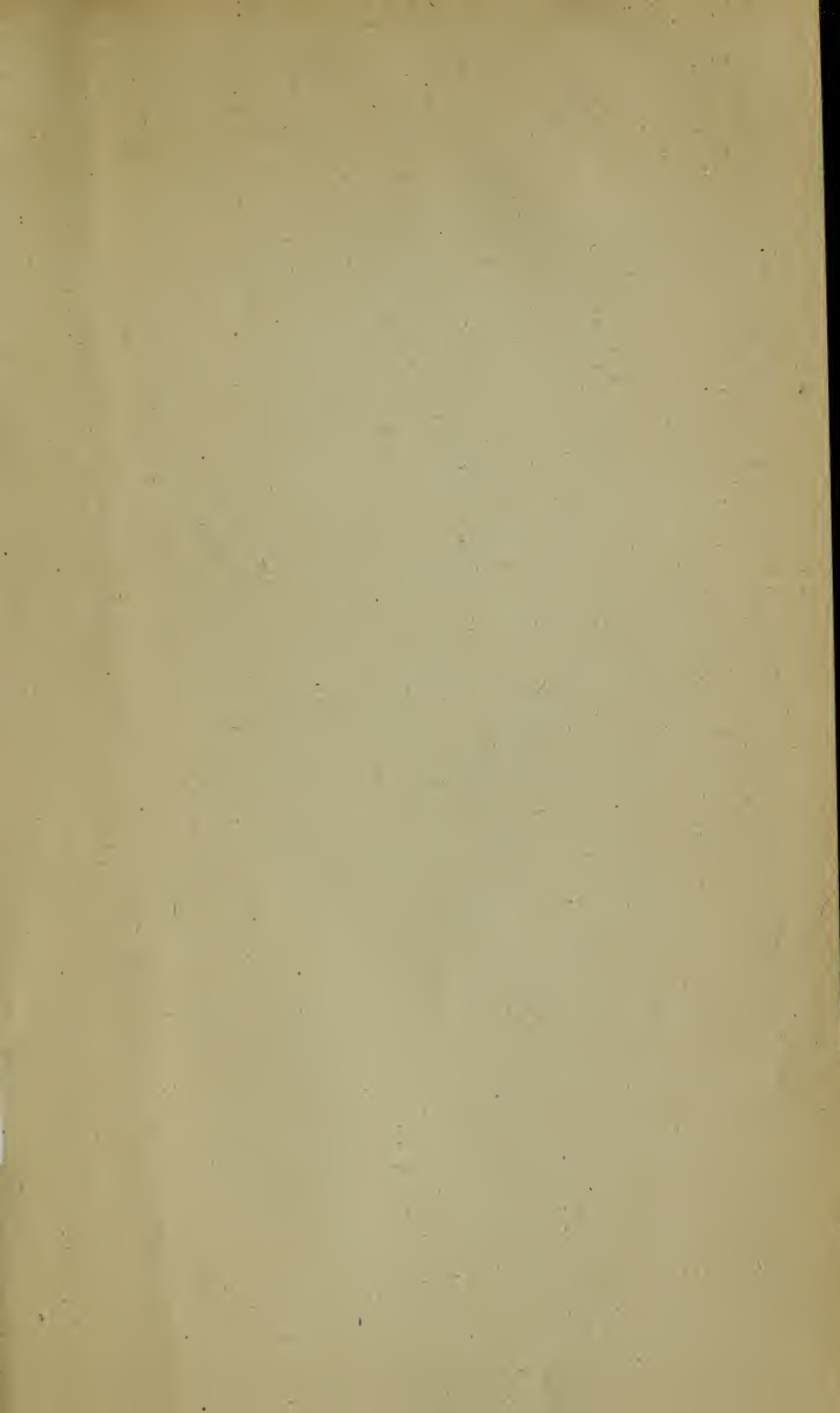
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